

# MUSICAL AMERICA

NOVEMBER 25, 1932



GIULIO  
GATTI-  
CASAZZA

Beginning His Twenty-fifth Year as General Manager of the Metropolitan Opera, He Has Carried On the Honorable Traditions of the House with a Comprehensive International Policy

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THREE  
DOLLARS  
A YEAR

TWENTY  
CENTS  
A COPY

*Few performances merit the adjective "thrilling" but the one yesterday afternoon emphatically did.*

New York Times, Nov. 6, 1932

## Manhattan Unit Makes Debut in Chamber Music

**Memorized All Scores**

**Sensitiveness and Musician-  
ship Are Acclaimed**

The Manhattan String Quartet, composed of four New Yorkers who received their musical training at the Neighborhood of Music School, made its first appearance here yesterday afternoon in Town Hall, where it scored a remarkable success in a conservative and well varied program of Brahms's quartet in A minor, Op. 51, No. 2; Haydn's quartet in E flat, Op. 64, No. 6, and the Debussy quartet.

Whether or not playing without a score had a part in it, yesterday's performance was admirable. The quartet, which is now in its fourth season, and was coached for this concert by Hugo Kortschak, played with a remarkable unity and collective polish, displaying spirit and elan, and at the same time showing a remarkable command of niceties of shading. Their playing was characterized by sensitiveness and musicianship, a notable ability, with little exception, to reflect the varied moods of the music. The audience approaching capacity, welcomed enthusiastically this laudable newcomer to the ranks of chamber music organizations.

N. Y. Herald Tribune, Nov. 6, 1932

At the end of the Brahms the capacity audience had become so impressed with the serious artistry of the musicians who needed no printed page to guide them that there was a momentary hush of amazement. Then followed long and merited applause. Haydn's quartet in E flat major, opus 64 No. 6, followed. There was the same oneness and fluency of playing. It was all quite the ideal of chamber music in which the musicians became fused as one. In this piece, however, Oliver Edel, the violoncellist, at times appeared scarcely to render fullness of tone. Debussy's quartet in G minor, opus 10, rounded out the program. This rounded out to a stirring climax in which the ensemble was well nigh flawless.

N. Y. Eve. Post, Nov. 7, 1932

*Full Press Criticisms will gladly  
be furnished upon request.*

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1st Violin  
HARRIS DANZIGER  
2nd Violin

JULIUS SHAIER  
Viola  
OLIVER EDEL  
Violoncello

## Manhattan Quartet in Concert

**New String Organization Performs Without  
Printed Music at Town Hall.**

By W. J. HENDERSON.

Four young men, the component parts of a new chamber music organization occupied the stage of the Town Hall Saturday afternoon and performed three well-known quartets without music rack or the printed page.

The young men showed no sympathy with that conception of Brahms which regards him as a stoic and a recluse from the world. They interpreted the quartet in terms of vivid musical speech, with virility and even passion, but without rant. Their ability to speak in sustained dignity of style was shown in a beautiful reading of the slow movement. The Haydn number was done with refreshing geniality of mood and with a delicate lightness of touch. The well articulated swiftness of the final bespoke long and earnest rehearsal.

No one could charge these four young men with mechanized art. They played with splendid warmth, with arousing verve with depth of real feeling, but without affectations or mannerisms. Youth was served, maturity aroused and old age perhaps a bit confused, for this was quartet playing in which the juice and vigor of adolescence were singularly joined with musicianship well out of the green and a technical competence such as is usually got only by long labor.

N. Y. Sun, Nov. 7, 1932

## MANHATTAN STRING QUARTET PRESENTS RARE MUSIC TREAT

By LEONARD LIEBLING

When a new string quartet makes a public appearance, that's musical news. When, however, such a quartet dispenses with music-racks and performs its whole recital program from memory, that's stop-press news, according to the notion of us queer musical folks.

Convincing musicianship, warm feeling, fine sense of style, and lovely tone quality, and clean intonation marked the delivery of the Manhattanites. In addition, they manifested communicative vigor and the imagination and fire of youth. No more sensitive, appealing, or compelling quartet-playing has been heard in this town for many a month, and the audience responded with continuous enthusiasm.

N. Y. American, Nov. 6, 1932

Few performances merit the adjective "thrilling," but the one yesterday afternoon emphatically did. The music sang with the living qualities of freshness, suppleness and inevitability only heard when player and subject are fused. Playing like this stands on its own rare merits, but it is a pleasure to record one's personal joy over the tender loveliness of the Debussy andantino, the precision and delicacy of the Haydn presto, which seemed at times to be sounding straight out of Haydn's pages, so faultless was the ensemble.

N. Y. Times, Nov. 6, 1932

## CALENDAR FOR JANUARY 1933

January

- 5 New Haven, Conn.—Yale University
- 9 Kingsville, Texas—State A. & I. College (Return Engagement)
- 10 Houston, Texas—Tuesday Morning Club
- 11 Waco, Texas—Baylor University (Return Engagement)
- 12 Durant, Okla.—State Teachers College
- 14 Emporia, Kans.—State Teachers College
- 16) Wichita, Kans.—City Schools (3 concerts)
- 17)
- 18 Tonkawa, Okla.—State Prep. School
- 19 Edmond, Okla.—State Teachers College
- 20 Weatherford, Okla.—State Teachers College
- 23 Huntsville, Texas—State Teachers College
- 25 Red Oak, Iowa—City Schools
- 26 Clarinda, Iowa—City Schools  
(Additional dates pending)
- 30 Houghton, N. Y.—Houghton College
- 31 Clinton, N. Y.—Hamilton College



Edited by A. WALTER KRAMER  
Founded in 1898 by JOHN C. FREUND

## BOCCANEGRA HEARD AS FIRST OPERA AT THE METROPOLITAN

Striking Production Has Lawrence Tibbett in Title Role—Baritone Achieves Individual Triumph—Serafin Conducts Performance of Breadth and Vigor—Music Gives Müller, Martinelli, Pinza and Others Fine Opportunities for Artistry—Chorus Sings with Tone of Remarkable Beauty—Score Remains the Best Chosen for Verdi Revivals

By A. WALTER KRAMER

GIULIO GATTI-CASAZZA gave another example of his managerial wisdom when he opened the current Metropolitan season on Monday evening, Nov. 21, with Verdi's Simon Boccanegra, the most successful of last season's novelties and one of the most striking productions he has made in his Metropolitan consulship of a quarter of a century.

Lawrence Tibbett as the Genoese corsair who became a doge has made the opera decidedly his own with a portrayal, vocally and dramatically so individual, so touching in its expressiveness that to hear the opera from another singer would seem a decided loss even after this short time. Mr. Tibbett was in prime vocal condition on Monday evening and put to his credit once more an artistic achievement of rare quality. In the death scene he surpassed himself in tender mezza-voce singing.

The cast was the same as in the early performances of last season. Maria Müller, the Maria, sang less well than she acted. One of the finer voices of our time she mars by a conscious effort in forte singing of her upper tones. Strange that so fine an artist should be so hampered, especially when she has the much more difficult matter of singing high tones pianissimo securely in hand.

### Noteworthy Performances

Giovanni Martinelli was the Gabriele Adorno and sang his music with sturdy tone, bringing to his interpretation the fruits of his wide experience. Ezio Pinza's Fiesco is as noteworthy a performance in its way as Mr. Tibbett's Boccanegra. He was in fine vocal condition. The Paolo of Claudio Frigerio is capable though not distinguished. The others were Pearl Besuner, Louis D'Angelo and Giordano Paltrinieri.

Giulio Setti's chorus sang with a tonal beauty remarkable for the early season, but not a surprise to those who know what this master of choral singing can accomplish. Under Tullio Serafin the performance moved with vigor and a considerable amount of breadth. At times the clanging of bass

(Continued on page 4)

## Verdi at Rehearsals of Simon Boccanegra



These Cartoons by Delfico Were Made at the Time the Opera Which Opened the Metropolitan Season Last Monday Was Being Prepared for Naples in the Middle of the Last Century. They Are Reproduced from Toye's Biography of Verdi, Where They Appear by Courtesy of Messrs. Ricordi

## San Francisco Symphony Season Commences in New Opera House

SAN FRANCISCO, Nov. 20.—The San Francisco Symphony Orchestra began its twenty-second season on Armistice Day in its new home—the War Memorial Opera House. Issay Dobrowen returned on Nov. 8 to prepare and conduct the first concerts, the program containing Beethoven's Third Leonore Overture, the Second Symphony of Brahms and Beethoven's Violin Concerto with Efrem Zimbalist as soloist.

The Friday afternoon audience was the largest that has yet greeted the orchestra at one of the subscription concerts. The new setting gave added splendor to the event—with its special gold background and the ample stage which allowed the players to be seated in tiers at various levels, thus enhancing both the visual and aural effects of the performance.

Mr. Dobrowen was heartily welcomed, as was the new concertmaster,

Naoum Blinder, who performed his routine duties with such excellent understanding and assured competence that one eagerly anticipates his first solo and obbligato opportunities.

### Orchestra Is Improved

The orchestra has been improved in other ways through replacements and through the engagement of Rudolph Schmitt of Chicago as first clarinetist. Several valuable members were obliged to resign in favor of radio contracts which decreed that they could not serve two masters, and the organization is weakened by their absence. But in the long run the gains outweigh the losses and the orchestra begins the new season with a promising personnel and a decidedly improved morale.

The concert was as good as four rehearsals could make it. Mr. Dobrowen

(Continued on page 4)

## BAX MUSIC GIVEN AMERICAN HEARING BY BOSTON FORCES

Koussevitzky Conducts American Premiere of Winter Legends With Harriet Cohen as Soloist—Work Is One of Power, Written Without Verbal Explanation of Its Content—Sibelius Symphonies Come Into Prominence in Chronological Order—Jeritza Sings With San Carlo Opera in Cavalleria and Lohengrin—People's Symphony Active

BOSTON, Nov. 20.—Paramount in interest among recent events were the Boston Symphony Orchestra concerts of Nov. 11 and 12 which brought the first American performances of Arnold Bax's Winter Legends for piano and orchestra, with Harriet Cohen as soloist under the baton of Serge Koussevitzky. The list follows:

Symphony No. 17 in F Major for String Orchestra ..... Haydn  
Winter Legends, Symphonic Concertante ..... Bax  
(First Time in the United States)  
Miss Cohen  
Symphony No. 1 in E Minor ..... Sibelius

To the uninitiated, this program may appear as any other in the matter of a "first" performance plus the usual symphony, but in reality this was far from being either a routine program or a routine performance. Wisely did Dr. Koussevitzky make a last minute substitution of the simple, tuneful Hadyn symphony for the more pretentious Oxford Symphony originally announced, thus placing his patrons in a pleasantly receptive mood for the modernism which followed.

### Bax's Remarkable Work

Winter Legends is a remarkable work, deserving a far more extended review than may be contained in this article. The composer gives no argument and the composition "has no program which could be set down in words." We are grateful to Mr. Bax for having provided us with a tremendous work, frugally written when frugality complemented the score, yet rich in sonority when the general harmonic scheme demanded it. We are also grateful for the privilege of placing our own interpretation upon the various moods . . . for the pleasure of supplying our own "legend" to illumine the musical text.

The work came to a superb performance, with Miss Cohen proclaiming the cruelly difficult piano part with becoming subservience, for after all, the piano is made to assume the role of an orchestral instrument rather than that of a solo voice, outstanding though the score for it may be.

Pages have been written . . . and will probably continue to be written, concerning the work of Sibelius, who somewhat tardily appears to be coming into his own. It is the purpose of Dr.

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## They Talk It Over



S. Sammet, Bayreuth

At Bayreuth: Arturo Toscanini Chats with Frau Daniela Thode, Daughter of Cosima Wagner and Hans von Bülow

At a recent concert at Franzensbad, Czechoslovakia, Count Gilbert Gravina, a grandson of Hans von Bülow, conducted the orchestra of the Kurhaus, presenting Beethoven's Eroica, the Rienzi Overture, the Siegfried Idyll and the Prelude to Die Meistersinger and won an ovation for his excellent conducting. He is a nephew of Frau Geheimrat Daniela Thode, who is shown in the above picture with Arturo Toscanini at Bayreuth, where she is associated with the Festspielhaus. Her husband was Prof. Thode, the famous art critic.

## Cast Is Chosen for Metropolitan Production of Elektra

The cast for the first performance of Strauss's Elektra at the Metropolitan Opera House, on the afternoon of Dec. 3, with Artur Bodanzky conducting, will be as follows: Elektra, Gertrude Kappel; Chrysothemis, Göta Ljungberg; Klytemnestra, Karin Branzell; Aegisthus, Rudolph Laubenthal; Orestes, Friedrich Schorr. Lesser roles will be sung by Siegfried Tappolet, Grace Divine, Pearl Besuner, Marek Windheim, Arnold Gabor, Dorothee Manski, Doris Doe, Ina Bourskaya, Phradie Wells, Helen Gleason and Margaret Halstead.

This will be the first New York production of Elektra in German, performances at the Manhattan Opera House in the final year of Oscar Hammerstein's regime having been given in French. The stage direction is to be in the hands of Alexander Sanine. Rosina Galli is arranging the dances. Joseph Urban has designed the setting; costumes have been designed by Lillian Gartner Palmedo.

## Weingartner Conducts Brahms Festival in Paris

PARIS, Nov. 15.—The Padeloup Concerts of Nov. 3, 5 and 6 took the form of a Brahms festival conducted by Felix Weingartner. The four symphonies were contained in the programs, which also included the Tragic and Academic Festival overtures, and the Variations on a Theme by Haydn. Wilhelm Backhaus was soloist in the First Piano Concerto; the Violin Concerto was played by Bronislaw Huberman, and the latter joined Gaspar Cassado in a performance of the Double Concerto for violin and 'cello.

## Metropolitan Opera Opens with Boccanegra

(Continued from page 3)

drum and cymbals, dynamics which other conductors suppress but Maestro Serafin seems to enjoy, became overpowering. On the whole, however, there was fine co-ordination between singers and orchestra and tonally the orchestra was pleasant to the ear. Let us hope that this will continue this season, or to speak more plainly, that the weaker players in last year's aggregation have been replaced by better ones.

Simon Boccanegra remains the best of Verdi revivals. It has a remarkable amount of life in it, and despite its unnecessarily complicated story and involved libretto, it exerts an appeal to all kinds of music-lovers. The score is a treasury of tunes, some of them as fine as any Verdi wrote. The two periods from which it dates stand out clearly, notably in the matter of instrumentation. That part of the opera is for musicians a veritable joy. For there one finds the kind of thing that charms us in the orchestral score of Otello. Verdi did know how. Later in life he knew an instrumentation that called for things other than the ungilded accompanimental routine with which he scored his early works. He grew to mastery—in instrumentation as in other things. Simon Boccanegra's best pages prove it.

To Giulio Gatti-Casazza we are very grateful for having placed in the Metropolitan repertoire an opera that gives every sign of remaining there for a long time to come. In it Lawrence Tibbett has gained new honors. To some of us he has with his delineation of Simon

Lawrence Tibbett, the Simon Boccanegra of the Metropolitan's Opening Performance



pointed to the road, a not distant one, on which he will give us a Boris Godunoff which will, I think, be as noteworthy in its conception as that of Chaliapin.

## San Francisco Symphony Begins Season

(Continued from page 3)

gave the overture an intensely dramatic reading, with fine dynamic contrasts. In the Brahms he emphasized the warmth and lyricism of the score, and the 'cello section quite outdid itself in its solo passages. The finale was brought to a thrilling climax.

Mr. Zimbalist took the concerto at an unbelievably deliberate tempo and his playing was not up to par. But he had some excellent moments and gave an especially chaste reading of the slow movement. Many times the orchestra was too heavy, but otherwise its co-operation was more than passing fair.

The Saturday night audience heard a better performance, no doubt, as by that time the orchestra had gained from the Friday afternoon experience.

## Martinelli Inaugurates Series

Giovanni Martinelli inaugurated the Selby Oppenheimer Concert Series on Nov. 10, singing excellently to an audience of flattering proportions. His program was preponderantly operatic, but included Respighi's Nebbie (the song gem of the evening), Donaudy's Vaghissima Smbianza, Gastaldon's Musica Proibita and three insignificant English songs in addition to favorite arias. Gyula Ormay was at the piano for accompaniments and solos, but one prefers to remember him for his chamber music work with the late Elias Hecht's San Francisco Chamber Music Society and the Persinger Quartet.

The Knights of Columbus presented three NBC radio broadcast programs in the Opera House at popular prices on

Nov. 3, 4 and 5. The first half of the program was given by Alfred Hertz and the Standard Symphony Orchestra; the second by a group of NBC soloists: Sarah Kreindler, violinist; Eva Gruninger, contralto; Elsa Behlow Trautner, soprano; and Kenneth Spencer, bass.

The program was distinctly "popular." It included the first movement from Beethoven's Symphony in C Major, the Overture to The Marriage of Figaro, the Nocturne and Scherzo from A Midsummer Night's Dream, one of Liszt's Hungarian rhapsodies, On the Steppes of Central Asia and ballet music from Massenet's Le Cid.

The second evening featured Tandy MacKenzie, tenor of the recent San Francisco Opera season, in works by Schubert, Liszt and Giordano, and the almost forgotten Bonnie Sweet Bessie (Gilbert), plus radio vaudeville. Preceding the Associated Spotlight Hour on Saturday night, an excellent woodwind ensemble led by Henry Fink and assisted by Vera Frichette, soprano, gave a program of musical worth.

MARJORY M. FISHER

## Joseph Redding, Librettist of Natoma, Dies in San Francisco

As MUSICAL AMERICA went to press, word was received of the death in San Francisco of Joseph Deighn Redding, the librettist of Victor Herbert's opera, Natoma, which was sung by the Philadelphia-Chicago Opera Company in 1910. Mr. Redding had also composed the music for the famous Bohemian Revels in the redwood forest, and an opera by him, Fay-Yen-Fan was given in Monte Carlo in 1925.

## NEW SCENERY PAINTED FOR BAYREUTH FESTIVAL

Fresh Costumes for Meistersinger and Ring Also Being Made—Lighting System Is Improved

BAYREUTH, Nov. 15.—Technical preparations for the Wagner festival performances next summer are nearing completion. Emil Prätorius's new scenery for The Ring has already been stored in the Festspielhaus, while work on costumes for the cycle and for Die Meistersinger proceeds apace.

A new lighting system for The Ring includes an equipment which is expected to measure up to the most exacting requirements. The board contains 144 switches, and the projection apparatus is designed to permit of exceptional effects.

Wahnfried, now occupied by Frau Winifred Wagner and her family, will be enlarged by a new audition hall, a studio and a tea pavilion.

## Lotte Lehmann Invited to Sing at Bayreuth in Meistersinger

An invitation to sing Eva in Die Meistersinger at Bayreuth under the baton of Arturo Toscanini has been received by Lotte Lehmann. Before sailing for this country, Mme. Lehmann sang in Die Meistersinger at the State Opera in Berlin, Frau Winifred Wagner being in the audience.

Mme. Lehmann's American tour of thirty concerts will include eight appearances in New York, in addition to engagements in cities from the East to the Pacific Coast.

## Percy Pitt Dies in London [Special Cable to MUSICAL AMERICA]

LONDON, Nov. 23.—Percy Pitt, eminent musician, who was for twenty-four years director of music at Covent Garden, and the first musical director of the British Broadcasting Corporation, died suddenly at his home here today. He was also well-known as a composer.



# LONDON ORCHESTRAS SWING INTO THE SEASON

**New Philharmonic, London Symphony and British Broadcasting Ensemble Launch Their Activities—Boult Conducts Bantock's Sappho and Enter Spring by Frank Bridge on Program with Franck's Symphony—Elman Gives Stirring Performance of Tchaikovsky's Concerto—Gilbert and Sullivan Operas Have New Lease of Life Through Vitality of Young Singers**

By BASIL MAINE

LONDON, Nov. 20.—Each of the London orchestras, the new Philharmonic, the British Broadcasting Corporation's ensemble and the old London Symphony, has yet to play itself into form; although the B.B.C. Orchestra can be said to have made an uncommonly good start. But it is not always easy to see eye to eye with the design of its programs. What, for example, was the underlying principle of the concert given on Oct. 26, when works by Bantock and Frank Bridge were associated with Tchaikovsky's Violin Concerto and César Franck's Symphony? Perhaps it was to compel the conservatives who had come to hear the latter, to pay tribute (however unwillingly) to contemporary British music. If this was so, the embellishments of Bantock's Sappho Prelude were probably more pleasing to those conservatives than Bridge's rhapsody, Enter Spring, which for the ordinary listener is rather a hard nut to crack. Yet this full-throated, skillfully made music is well worth close study.

Its counterpoint and rich orchestration are full of incident and, given as good a performance as on this occasion, marvellously clear. Moreover, in spite of its program, the work is made of the stuff of pure music. Bridge was unfortunate in having an indifferent performance when the rhapsody was first heard in 1927 at the Norfolk and Norwich Festival (for which it was written). If Stokowski, Koussevitzky and others are looking for an English work of substance upon which orchestral virtuosity can be profitably expended, I commend Enter Spring to their notice.

Dr. Adrian Boult conducted this program and besides obtaining a well-balanced performance of Bridge's work, he played Franck's Symphony in such a way that there was no longer any need to feel ashamed of its indiscretions. It was a graciously sympathetic interpretation.

## Elman Plays Tchaikovsky

In Tchaikovsky's Concerto, Mischa Elman was in fine form. The work has been his very own since boyhood. Indeed, he performed it the first time I heard him play, when he was sixteen (I think) and I was twelve. It was also the first violin concerto I had ever heard, and of course for a few years there was no other so far as I was concerned. I have good reason to remember that performance, for after the concert Elman gave me an autographed photograph of himself in a sailor suit and on horseback. Not long ago I reminded him of this incident and he told me that it was the only time he had ever sat on a horse!

The fervor of his playing in those

prodigy days has naturally been mellowed, so that now, beneath the splendid virtuosity of his interpretation, true musical judgment can always be felt at work. Elman is not only one of the greatest but also, in my own opinion,



© Sterling Studios, Ltd., London

Anny Ahlers, Young German Artist Who Is Starred in the London Production of The DuBarry. Right: Frank Bridge, Composer of Enter Spring, Featured by the British Broadcasting Orchestra. Below: John Coates, Tenor, First Singer Heard in the New B.B.C. Hall

one of the most natural violinists of our time. His performance of this concerto was a rebuke to all those who regard such music as an opportunity for meretricious display.

As for the London Philharmonic Orchestra, it is too soon to pronounce judgment upon its qualities. Under Sir Thomas Beecham, it has given surpassing performances; without him, it has been uncertain as yet. It contains many fine and experienced players, and with Sir Thomas's continuous attention it will probably be challenging the B.B.C. Orchestra in its own class.

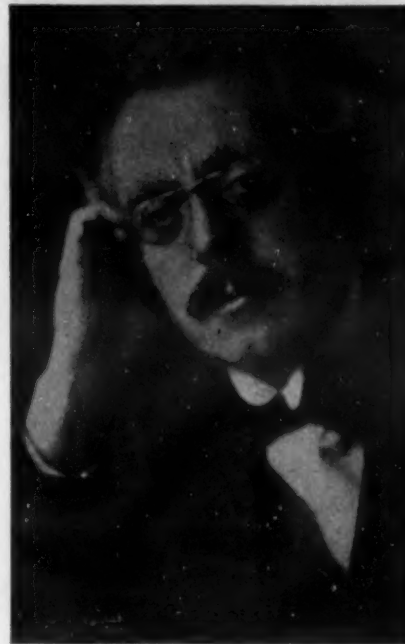
Of the London Symphony Orchestra, unfortunately, the same cannot be said. Some of its former players have left, and it will be some time, I think, before it achieves an organic whole. For all that, Sir Hamilton Harty and the L.S.O. have arranged some capital programs for the coming season.

## Season of Gilbert and Sullivan

At the Savoy Theatre, the D'Oyly Carte Opera Company is giving a prolonged season of Gilbert and Sullivan, and by drawing upon a number of young singers, has definitely given these operas a new lease of life. But what a dead-weight Gilbert is in these present-day productions! If the works are as popular in 1930 as they are at the present time, it will be by the grace of Sullivan's music. And, in the case of The Mikado by virtue of Ricketts's beautiful costumes as well.

Of this opera the performance was very good so far as the stage was concerned; and a little less good in the orchestra. Sullivan calls for such delicate playing! Isidore Godfrey, the conductor, was sound enough in setting his tempi, but like many another conductor of these works, was not careful enough to realize the refinements of Sullivan's score, especially in the matters of quality and balance of tone. What a delightful song is The Sun Whose Rays, for example, when the wood-wind parts in the accompaniment are touched in

with proper delicacy. The full enchantment of the song, however, was conveyed in Muriel Dickson's singing, and she, Miss Eyre and Miss Nickell-Lean formed the most spontaneous trio of Wards that I have ever seen. With



voices and personalities as fresh as these, the operas are given a new charm.

In Ruddigore, Miss Dickson as Rose Maybud and Miss Eyre as Mad Margaret again gave first-rate performances and proved themselves to be musicians as well as good actresses. And many are the opportunities for musicianship in Ruddigore. The duet of Mad Margaret and Sir Despard, the beautifully fashioned madrigal at the end of Act 1, the overture, and that splendid song of Sir Roderic's in Act 2—these and many other examples force the conclusion that Sullivan never wrote a better score than this. As for Gilbert's burlesque of transpontine melodrama, it counts for little now-a-days, perhaps for even less than when it was launched nearly fifty years ago as "an entirely new supernatural opera," with the audience entirely in the dark as to what the parody was all about. Nevertheless, it is greatly to the credit of the D'Oyly Carte Company that they resolutely refuse to parody the parody.

The men of the company are a splendid team. I have never heard a finer

delivery of Sir Roderic's song or a more magnificently lurid exulting in the Mikado's song than Darrell Fancourt's. As Sir Despard in the one opera and Pooh-Bah in the other, Sydney Granville carries on tradition solidly and with dignity. As for Sir Henry Lytton, here is an instance where one can pay the old compliment with utter sincerity: it really is impossible to believe his age. In the role of Ko-Ko, he surpassed himself in all the traditional "business" and also in some up-to-date allusions which he has "added to the list."

But all the company's good singing and playing cannot make Gilbert's weight seem light. It looks as if the Savoy affairs will sooner or later end in a divorce!

## B.B.C. Is Host to Public

On Oct. 15 the B.B.C. opened the doors of Broadcasting House to the public for the first time for one of its concerts. This was the first of a series of chamber concerts which in purport can be likened to the "Pops" at the old St. James's Hall. But with rather a different setting. Instead of a rather uncomfortable, unbeautiful interior—I myself never saw the St. James's Hall, but such are the accounts—we have now in Broadcasting House, a thoroughly up-to-date auditorium, attractively severe in style, satisfactory in acoustics, and "with all modern improvements" in seating, lighting and ventilation. A welcome gesture this, in giving chamber music its due.

It seemed to me that the first-night audience found the business of announcing rather disconcerting. The announcer was perched on the platform, watching for red lights like a captain on his bridge. He seemed nervous. So, too, did the audience as a result. A better arrangement would be to place the announcer outside the hall while still in communication with it, and to have a master of ceremonies for the concert itself.

The well-arranged program included three string quartets played by the Catterall Quartet (Arthur Catterall, the leader, is also concertmaster of the B.B.C. Symphony Orchestra) and two groups of English songs. John Coates was honored in being the first singer heard in the new hall. The tribute was no less than he deserved, for no man has done more to uphold the dignity and vitality of English song. These concerts promise well to lift up chamber music from its lowly position, for so far as the English public is concerned, it is the Cinderella of the concert world.

## Schnabel Plays Beethoven Sonatas

Schnabel has been giving piano recitals which have covered all Beethoven's sonatas. The audiences have been large and invariably have included a great number of students armed with pencils and scores. But how they managed to capture any of Schnabel's subtle interpretative points in a marginal note remains a mystery. Each of Schnabel's interpretations can be said to be a challenge. There lies the virtue of his playing, that it never fails to stimulate the listener to rediscover familiar works for himself. What matter if, in the process, the listener finds himself disagreeing here and there with the great master's readings? The important thing is that the music is raised to life again.

Two musical plays now running in  
(Continued on page 34)



## San Carlo Opera Performances Are Features of Boston Calendar

(Continued from page 3)

Koussevitzky to present the symphonies of this composer in the order in which he wrote them. Thus Bostonians may have the unusual opportunity of comparative study at first hand of the musical development of this giant among symphonic writers.

Although this first symphony is not by any means Sibelius's greatest, it is probably one of the most popular with his admirers, and was brought to an extremely dramatic publication by Dr. Koussevitzky and his men.

### Monday Evening Series Begins

The first concert in the Monday evening series by the Boston Symphony Orchestra occurred on Nov. 7. The program listed:

Overture to Oberon ..... Weber  
Symphony in D Minor ..... Franck  
Don Juan ..... Strauss  
Prelude to Die Meistersinger ..... Wagner

The orchestra plays to three distinct audiences . . . those of the regular Friday and Saturday pair of concerts and those of the Monday night and Tuesday afternoon series of six concerts each. Upon the programs of these so-called "supplementary" concerts, Dr. Koussevitzky is quite likely to set such numbers as have proven most interesting during the regular season. Thus, in reviewing such concerts, one finds in most instances that comment may largely be a duplication of what has previously been written.

With no intentional slight to the excellence of the musical fare or its manner of performance, it may be said that the audience found orchestra and conductor in top form, and pass on to a consideration of other musical events, chief among which has been the brief visit of the San Carlo Grand Opera Company as assembled by Fortune Gallo and conducted by the seemingly tireless Carlo Peroni.

Inasmuch as the last issue of MUSICAL AMERICA contained a complete review

of Mr. Gallo's company of evenly matched artists, it hardly seems necessary to repeat what has already been written. It may be apropos, however, to mention the fact that the San Carlo organization has been at a serious disadvantage during its visit, since Bostonians are unaccustomed to taking their homeopathic dose of opera quite so early in the season. But with proper allowance for the orientation of the audiences, the company should feel encouraged over the fact that attendance has been on the increase.



Maria Jeritza Sang as Guest with the San Carlo Opera Company

Outstanding in the San Carlo engagement was the Boston operatic debut of Maria Jeritza as guest soprano with the company. Mme. Jeritza appeared as Santuzza in Cavalleria Rusticana and as Elsa in Lohengrin. Her success amounted to an ovation from the audiences which packed the opera house. Flowers and plaudits in unstinted measure were offered the diva, who in turn

sung the audience continued to express this enthusiasm by an almost insatiable thirst for encores.

Sylvia Lent gave a violin recital at the Woman's Club on the first of the month, in which she included two compositions by John Powell, From a Loved Past, and Natchez-on-the-Hill. Mr. Powell was present, and joined the audience in hearty applause. The program also included the G Minor Concerto of Max Bruch, Wieniawski's Polonaise, and The Maid and the Nightingale by Granados, which showed more than any other composition the excellence of Miss Lent's musicianship. It was an occasion which will long be remembered.

MATE B. BRANCH

### Mildred Titcomb Marries William Murdock Rains

Mildred Titcomb, pianist, and William Murdock Rains, attorney of Los Angeles, were married on Nov. 11 in the Biltmore Hotel, the ceremony being performed by the Rev. Herbert R. Stevenson of St. Bartholomew's Church. Sigismond Stojowski, with whom Miss Titcomb studied, played Mendelssohn's Wedding March, his own Chant d'Amour and other music.

Mr. and Mrs. Rains sailed the same day for Europe on the Paris. They will live in Los Angeles on their return, and Miss Titcomb will continue her public career.

shared her laurels with cast, orchestra and conductor.

One seriously questions the wisdom of surrounding a singer of her calibre with a company which, though admirable as a unit, cannot, by virtue of its circumstances, compete in strength with the companies in which Mme. Jeritza has sung, therefore, the evident displacement of artistic balance must have been felt both before and behind the footlights. To the clever Mr. Peroni must be accorded all praise for preserving an ensemble little short of miraculous.

### People's Symphony Begins Season

On Sunday, Nov. 6, the People's Symphony Orchestra, Thompson Stone, conductor, opened its season with Felix Fox as piano soloist. The program:

Overture to Egmont ..... Beethoven  
Symphony No. 1 in C Minor ..... Brahms  
Concerto in A Minor ..... Grieg  
Mr. Fox  
Les Préludes ..... Liszt

"Professional amateurs" may best describe the personnel of the orchestra, if one may be allowed the paradoxical term. These men thoroughly enjoy performing music of worth, yet many of them spent years in the orchestra pits of theatres, until the pits were closed. Therefore, one may not measure their work by the usual orchestral yardstick, since but few members may be considered soloists in their own right. But what the organization may lack in polish and technique is made up in loyalty of purpose, and the orchestra succeeds in offering to an equally loyal though rather small public, just at present, the best of musical literature at movie house prices.



Thompson Stone, Conductor of the People's Symphony Orchestra in Boston

Among the recitalists, Dr. Walter Damrosch has again headed the list, having completed his exposition of The Nibelungen Ring in the ballroom of the Hotel Statler on Nov. 14, speaking and playing, as usual, to a very large audience.

Other recitalists have been Maxim Karolik, in a miscellaneous program in Symphony Hall on Nov. 6, and Jacqueline Rosal, soprano, in her Boston debut in Jordan Hall. Mme. Rosal offered an interesting program.

GRACE MAY STUTSMAN

## BODANZKY CONDUCTS BACH-MAHLER WORK

### Rochester Philharmonic Forces and Civic Orchestra Are Applauded

ROCHESTER, Nov. 20.—The Rochester Philharmonic Orchestra's first matinee concert of the season was given at the Eastman Theatre on Nov. 10, Artur Bodanzky conducting as guest. On the program were the Bach-Mahler Suite, the Overture to and Wedding March from A Midsummer Night's Dream, and Beethoven's Seventh Symphony.

In the Bach Suite Mr. Bodanzky brought the orchestra up to a height of beauty of tone, clarity of attack and well-controlled pianissimos that it has never, in the opinion of the writer, attained before. Mr. Bodanzky's fresh and virile interpretation of the rather platitudinous Mendelssohn music was also inspiring, and the symphony was given a fine reading. The audience was large and gave Mr. Bodanzky and his men a veritable ovation.

### Chorus Heard with Orchestra

Excerpts from Il Trovatore were included in the first evening program of the Rochester Civic Orchestra, conducted by Guy Frazer Harrison on Nov. 6 at the Eastman Theatre before an audience of more than 2,000. The Rochester Festival Chorus, of which Richard Halliley is the leader, took part, Mr. Halliley's role in the program being that of soloist. Others who had solo work were Dorothy Strathearn, Mildred Davis Lewis, Sidney Carlson and F. J. Hoff.

Three performances of The Merry Widow were given by the Rochester Civic Music Association at the Eastman Theatre on Oct. 21 and 22. Guy Frazer Harrison conducted two evening presentations; Paul White, a matinee.

The Rochester Civic Orchestra took

part, and the following had leading roles: Dorothy Drakley, as Sonia; Harold Singleton, Prince Danilo; Richard Halliley, Baron Popoff; Frances Babcock, Natalie, and Edward Van Niel, the Viscount. Completing the cast were Gerald Griffin, Philip Van Tassel, Inez Quinn, F. J. Hoff, Olivia Martin and Earle Remington. Thelma Bircree, Lillian Moore and Harold Kolb were dancers.

Audiences which filled the theatre were cordial. The well-trained chorus consisted of excellent voices; the operetta was costumed and staged with skill, the dancing was admirable and there was a general effect of spontaneity and brightness.

Miss Drakley has a beautiful voice and a charming presence; Mr. Singleton is a talented actor and an accomplished singer, and Mr. Halliley's work was justly applauded.

Angna Enters, dancer, made her local debut when she appeared as the first artist in the Monday evening series in Kilbourn Hall on Oct. 24. She scored an emphatic success. Kenneth Yost was at the piano.

Lucrezi Bori was heard on Nov. 11 at the Eastman Theatre in the concert series. A large audience insisted on numerous encores. Frederick Bristol accompanied and played piano solos.

MARY ERTZ WILL

### Compositions of Charles Maduro Are Widely Performed

Compositions of Charles Maduro are being widely featured this season. Works of his will be played by the Manhattan Symphony Orchestra in New York, and by the Pennsylvania Symphony Orchestra in Philadelphia. Mr. Maduro is also to be represented on the program Nina Koshetz will give in the Town Hall, New York, on Dec. 13, and at Gina Pinnera's recital the same night in Carnegie Hall.

## RICHMOND VISITED BY NOTED ARTISTS

### John Charles Thomas and Sylvia Lent Stir Enthusiasm in Recitals

RICHMOND, VA., Nov. 20.—The month opened gaily with a song recital by John Charles Thomas, baritone. The event was the first of a series of artist concerts presented by the Musicians' Club of Richmond, and the audience, which consisted exclusively of club members, crowded the auditorium of the Jefferson Hotel.

The program was a varied one, ranging from Salvatore Rosa's Star Vicino to an excerpt from Prokofiev's The Love for Three Oranges. Mr. Thomas was called upon to repeat several songs—the Air from Comus by Arne and Brahms's Der Schmied. There were many humorous songs, belonging to the modern group, and whenever there was description or characterization to convey, Mr. Thomas brought it out with amazing conviction in the music. Ravel's Nicolette was one of the highlights.

There was a spirit of enthusiasm about the entire concert, a sense of genuine heart-felt pleasure, which is indeed rare. When the last song had been



# BERLIN EMBARRASSED BY MUSICAL RICHES

**Important Events Clash on Calendar Which Is Alternately Barren and Crowded—Molinari Makes Positive Impression in Berlin Debut as Guest Conductor of Philharmonic—Furtwängler and Walter Lead Concerts—Recitals are Given by Giesecking, Cherkassky, Petri, Evanti, Onegin, Elman and Graveure—Choral Works Heard Under Georg Schumann**

By GERALDINE DE COURCY

BERLIN, Nov. 15.—The native Parisian's disdain of what traffic may be doing to the right or the left of him has swept over Berlin's musical activities and infected the high over-lords of opera as well as the handful of managers remaining in the costly occupation of concert-giving.

In a land flowing with system and organization, nothing but the mischievous influence of a vicious germ could explain why the music calendar for four or five nights in the week is as barren as the dunes of Pomerania, only at other times to be buried under a landslide that would do honor to the releasing gear of the Matterhorn.

The State Opera carried its magisterial indifference to the point of announcing the first performance of Klemperer's re-studied *Rosenkavalier* on the same night as the Philharmonic concert of its general music director regnant, Erich Kleiber, thus depriving him first of his divine rights as conductor of the State Opera concerts and then obstructing his opportunity to justify his symphonic existence elsewhere. This catastrophe was averted at the last minute but from this time on there has been one collision after another, all of them unnecessary and all of them prolific in disadvantages to one or other of the participants. Nothing now remains but for the government to step in and lend a hand in clearing up the chaos.

In all the murk and muddle of this disorganization, only two Americans emerged from that penetrating darkness that seems to have swallowed up the usual overseas candidates for Berlin appraisal: Shura Cherkassky who returned to Beethoven Saal to cement the favorable impression of last year, and Lillian Evanti whose song recital in Bechstein Saal was less securely armor-plated from an artistic standpoint.

## Furtwängler Plays Brahms

Furtwängler's first concert offered nothing more exciting than Reger's *Variations on a Theme by Mozart*, Brahms's *Second Symphony* and an extremely virtuoso performance of Schumann's *'Cello Concerto* by Piatigorsky that almost conferred distinction on this bloodless inspiration. Furtwängler gave a poetic and exquisitely sensitive performance of the symphony that charmed through the blend and quality of the orchestral tone more than through such profundity of insight as characterizes his great performance of the First.

The entire concert was relayed by the Berlin Radio Company, which is the first time that this elite series has lent itself to such wholesale catering to the multitude. The reason for this in-

novation may lie in commercial obligations contingent on the municipal and national subsidies (the national budget carries an item of 65,000 marks for this purpose) but in noting the many new and unfamiliar faces in the audience, a suspicion arose that one of the chief causes might be found in the desire to render less bitter the deprivations forced by inexorable economy on



Walter Giesecking, Outstanding Among Concert Givers in the German Capital

many of the faithful patrons who have shared in the triumphs of this orchestra for more than a score of years and now must see their seats pass into other hands.

A few nights later Furtwängler also conducted another concert of the Philharmonic Orchestra for the Berlin Radio in which Simon Goldberg, concertmaster of the orchestra, and Paul Hindemith collaborated as soloists in Mozart's *Symphonie Concertante* for violin and viola. To the attentive listener it sounded like a troublesome interpolation in the midst of a busy rehearsal, which must be disposed of as summarily as possible in order to get on with the business in hand.

## Bruno Walter Returns

After a triumphal tournee of the Continent, Bruno Walter returned to Berlin and opened his curtailed series of Philharmonic concerts with a glowingly impassioned performance of Verdi's *Requiem* (Peters Edition version) in which he had the assistance of the Kittel Chorus with Maria Nemeth, Kerstin Thorberg, Marcel Wittrisch and Hermann Schey as soloists. The adventure was not a new one as Berlin has often thrilled to the authentic operatic style in which Walter gives this work, but inasmuch as this series of concerts is a strictly personal concern of the Wolff & Sachs Concert Agency and something sure-fire was needed to indent a public consciousness that threatened to be harried to the point of insensibility by an avalanche of orchestral concerts peppered more or less by the allurements of novelty, it was hoped that this un-failing magnet would do the trick. And it did, for the Philharmonic was filled with a brilliant audience that gave Walter an ovation which should tingle in his memory for some time to come.

There are many things in the performance that were incomparably beautiful and unforgettable, for Germany today has no other conductor who can



Bernardino Molinari, Visiting Berlin for the First Time, Strengthens the European Entente Cordiale

excel Walter in his matchless sense of the delicate adjustment between singer and orchestra and in the stereoscopic backgrounds of his instrumental accompaniments. His is not the art, however, to make the welkin ring and in such portions as the *Dies Irae* and the *Sanctus* which Klemperer imbued with tempestuous fervor and ecstatic jubilation, one lost the emotional contact through sonorities that were at moments almost unpleasantly ostentatious.

## Molinari as Ambassador

On Oct. 12 Berlin greeted an Italian ambassador of good will in the person of Bernardino Molinari who made his first appearance in this city as guest conductor of the Philharmonic Orchestra and thereby added another link to the chain of unofficial furtherers of the European Entente Cordiale. His predecessors in this good work, Pierre Monteux and Willem Mengelberg in Berlin, and Furtwängler in Italy, had the superior advantage of leading their own orchestras, whereas Signor Molinari could have found it no light task, in spite of the vividness of his indications, to give Latin contour to an instrument so steeped to the hilt in other traditions and methods as this super-distilled Furtwängler product.

Nevertheless Molinari made a very positive impression in a program that included Haydn's *E Flat Major Symphony*, Dukas's *Sorcerer's Apprentice* (heard so rarely in Berlin that it worked as a novelty), Vivaldi's *Primavera* in the conductor's arrangement, Martucci's *Novelletta* and Respighi's *Feste Romane*. So much so that the hope was generally expressed that the Italian conductor would soon give Berlin the pleasure of hearing him with his own far-famed orchestra, which is being continually thrust down the throats of the Prussian city fathers as a perfect model of how an orchestra should be subsidized and run.

## Celebrated Recitalists

Another victim of the general confusion was Egon Petri whose only concert of the season had the bad luck to fall on a night when Furtwängler was gathering his cohorts in the Philharmonic. A great many who derive a recurrent thrill from the astounding technical diableries of this greatest of Busoni's disciples were therefore unable to hear him.

The concerts of Sigrid Onegin and Mischa Elman also clashed as did those of Louis Graveure and Walter Giesecking, but in both cases luck was with the singers who rejoiced in sold-out houses while the other two had to content themselves with the overflow. There are no artists before the German public who can vie in popularity with Graveure, Giannini, Onegin and Schlusnus and though some of the more captious critics sometimes flirt with their inclination to question Graveure's present methods and results, they ultimately let him take his high C's when and how he will, and join hands with their confrères in acclaiming him one of the most distinguished lieder singers in their land.

The sensational element in Giesecking's concert the same evening was provided, not by the alchemy of his pianistic palette, but by a handwritten protest which he had posted conspicuously in the press room, stating that as the result of the rapacious policy of the society charged with the collection of royalties and performance fees, he was obliged to substitute three Chopin numbers for the French impressionists that usually bring his programs to their gossamery close.

Giesecking's protest and his refusal to pay the forty marks imposed on him for the performance of two short Ravel and Debussy works is really the crystallization of a tiff of long-standing between his Berlin manager, Hans Adler, and the organization which holds the interests of the poor composer in its cherishing embrace. Adler has been bucking this trust for a long time and was still smarting under the imposition of a charge of 240 marks for the performance of six Strauss songs by a singer appearing under his management when Giesecking came along to throw the dispute neatly into the ring of public discussion by tossing the rôle of goat over to the composer for a change. The sum in itself represents a very small percentage of the outlay of a concert but if people like Giesecking, with a record of long and distinguished service in the cause of modern music, should now take refuge behind the bulwarks of the classics, the composer will be hard put to it, even with the moral support of the society. After all it is to the Gieseckings of art that the living composer must look for his international recognition and not to the man who keeps his books.

## Give Hymnus by Heinz Schubert

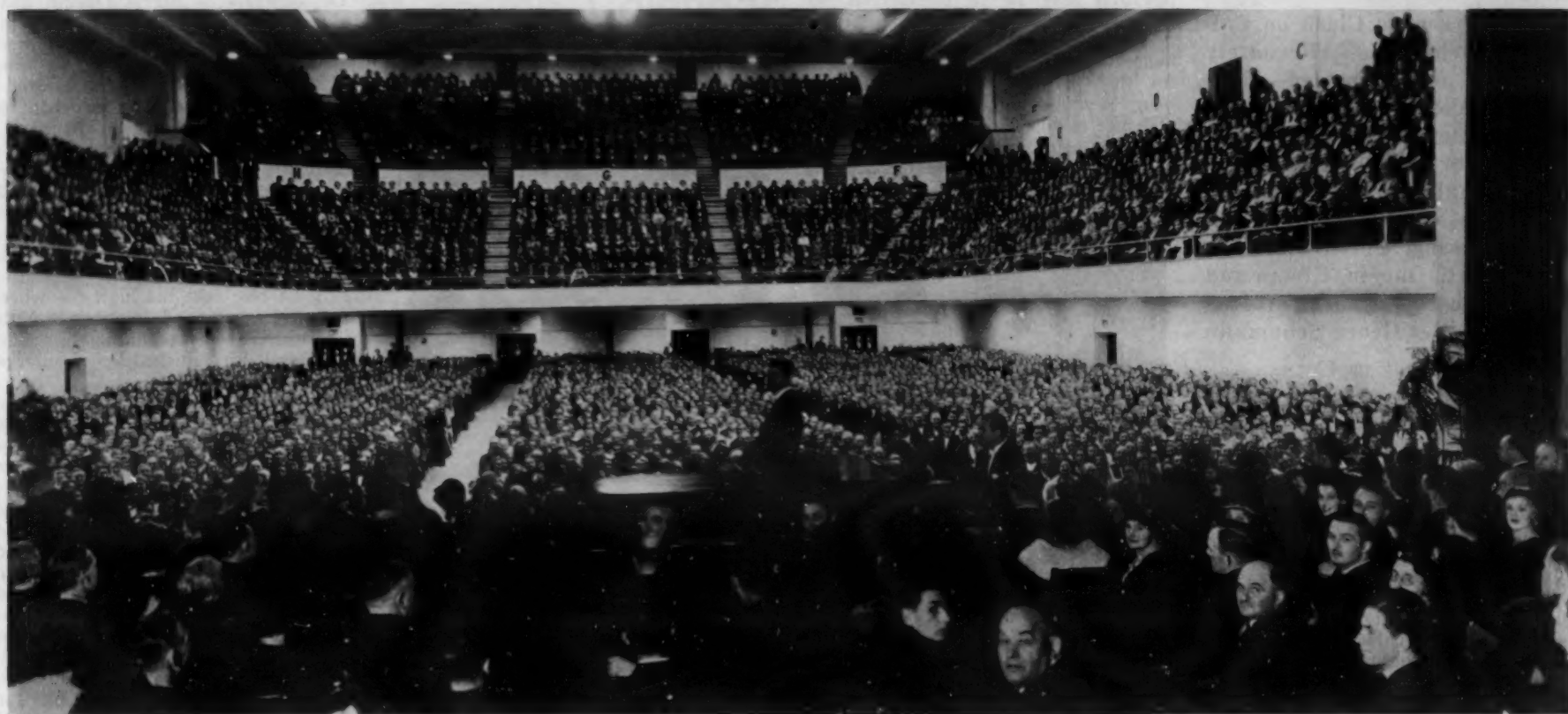
Prof. Georg Schumann started the choral ball rolling with his *Singakademie Chorus* by a presentation of Heinz Schubert's *Hymnus* which was the outstanding success of the Zürich Festival last June. In spite of the pleasure that it afforded the public there, the visiting Berlin critics were unsympathetic and its reception in Berlin showed that they had not changed their minds in the meantime. In fact Schumann was loudly berated for introducing his conventional forces into such contaminating and unworthy society.

The production was ragged and unprepared but for all that it left an enduring impression through the participation of Amalia Merz-Tunmer of Stuttgart whose rich high tessitura brooks comparison with nothing of the kind that has been heard in Berlin for the fabled blue moon. Her reputation as an artist of impeccable stylistic

(Continued on page 8)



# Responding to the Art of Lawrence Tibbett



Adam, Winnipeg

The Interior of the New Million Dollar Auditorium in Winnipeg When Lawrence Tibbett Sang to an Audience of 4,500, His Third Concert Within Twelve Months in That City

ONE of the twenty-five concerts that Lawrence Tibbett gave before singing the title role in Simon Boccanegra at the opening of the Metropolitan Opera attracted 4,500 persons to the new million dollar auditorium in Winnipeg. There the official capacity of the house was soon exhausted, with the result that, in addition to 4,000 music lovers in regular seats, the audience included 300 who found chairs on the stage and 200 more who preferred sitting in the orchestra pit to not hearing Mr. Tibbett at all. Enthusiasm ran high throughout the recital, and so many extra numbers were demanded of the singer that the original program was extended to a length of two hours and a half. "Kindly save me a date for next season, sure," read the telegram sent the next day by Fred M. Gee, who arranged the concert, to Evans and Salter, Mr. Tibbett's managers. This was the third time within a year that Mr. Tibbett had drawn a capacity audience in Winnipeg, where the population is not computed to be more than 200,000. And in this way does the city give a musical answer to arguments of depression.

## Sunday Night Entertainments Begin at Barbizon Plaza

On the order of last spring's Nine o'Clock Review, a new series of entertainments to be given only on Sunday evenings was begun at the Barbizon Plaza on Nov. 13.

With Gene Lockhart as master of ceremonies, a highly diverting program had not only humor but originality. Dr. Sigmund Spaeth, one of the popular figures in last season's revue, was again featured. Alexis Rothov gave an amusing impersonation of Fanny Brice singing a lullaby, and Woods Miller, baritone, contributed a group of songs by Henry Souvaine. Rita Burgess Gould, Kathleen Lockhart and Vandy Cape contributed highly entertaining bits. Gluck Sandor and the Dance Centre company provided artistic dances and Joe Glover and his orchestra were also heard.

## PERMANENT OPERA IS JULLIARD PLAN

### Idea Springs from Performances Already Given—To Visit Other Cities

At a luncheon at the home of Ernest Hutcheson, dean of the Juilliard School of Music, on Nov. 15, it was announced that as an outgrowth of the annual operatic performances by the opera school, the formation of a permanent company is contemplated. It is planned to recruit the company largely from graduates, and besides appearing in the auditorium of the school, to give performances in other cities at moderate prices. It is understood, however, that the venture will not be carried out for several seasons.

Three productions are to be given this season. Handel's Xerxes will be heard on Dec. 15, 16 and 17; Monteverdi's The Coronation of Poppea in double bill with Puccini's Gianni Schicchi on Feb. 16, 17 and 18, and Cimarosa's The Secret Marriage on April 27, 28 and 29.

### To Use English Texts

All the operas excepting The Coronation of Poppea will be sung in English and under the baton of Albert Stoessel. Alfredo Valenti will have charge of the stage direction. Students of the Juilliard Graduate School will sing the leading roles as well as the chorus parts, and will play in the orchestra.

Each opera will have a double cast, singers in the Handel work being Charles Haywood and Willard Young as Xerxes; Margaret Olson and Janice Kraushaar, Amastis; Harold Boggess and Mordecai Bauman, Arsamene; George Newton and George Britton, Ariodant; Florence Vickland and Apollina Stokus, Romilda; Josephine Antoine and Alma Milstead, Atalanta, and Roderic Cross and Floyd Worthington, Elviro.

Xerxes, composed in 1738, is Handel's only comic opera. Both it and

The Coronation of Poppea have been sung within the last few years at Smith College, Northampton, under the conductorship of Werner Josten. The Handel work was one of the most successful of the revivals at Göttingen, the traditions of which will be followed in the Juilliard production although the libretto will be freely adapted. The Monteverdi work was sung some years ago in Philadelphia, but the performance by the Juilliard students will, it is believed, be the first in New York.

The opera school will also give private performances of portions of Der Freischütz, The Tales of Hoffmann and La Bohème during the season.

## CONCERTS IN BERLIN

(Continued from page 7)

sense has long been established but this work of Schubert's (which it is understood was written for her) brought out all the richness, the purity and the almost instrumental timbre of her extraordinary high voice. It was like a marvellously mellow flute soaring above the orchestra. The second part of the program presented Schumann's cantata, Paradies und Peri, in which a young tenor, Kurt Marten, also attracted interested attention through the youthful freshness and freedom of his voice.

George Kniestadt, the concertmaster of the State Opera Orchestra last year, organized a small chamber orchestra which he called the Chamber Music Organization of the State Opera, which made a couple of informal appearances before the close of the season. This year they announced a series of three subscription concerts to be held in the Singakademie and for the opening concert their program provided Mozart's Divertimento, Casella's Serenata and Schubert's Octet. There is still con-

siderable work to be done in the way of ensemble playing before this very admirable group of instrumentalists can stand to compete with some of the other famous chamber music organizations that have sprung from similar sources, but their sincerity of purpose was manifest and the large public acknowledged it with warm and generous applause.

### Floating University to Include Musical Ensembles

Glee clubs and instrumental ensembles will take part in the tour of the American Floating University, which is to sail for Europe and the Orient on Feb. 4. They will give programs of American music at the various ports where receptions are held.

Dr. James E. Lough, former dean of New York University, is founder and president of the Floating University, and Stanley D. Woodard the chairman of the board of trustees. Lectures on music appreciation will be given by Alice Keith, former chairman of the Music Appreciation Committee of the Music Supervisors National Conference, and radio chairman of the National Federation of Music Clubs.

## CONCERTS AT ANN ARBOR

### Large Audiences Attend Faculty Programs in University Series

ANN ARBOR, Nov. 20.—Audiences averaging 4,000 have attended concerts in the faculty series held by the School of Music of the University of Michigan. Performers heard at the first concert on Sunday afternoon, Oct. 2, were Arthur Hackett, tenor; Wassily Besekirsky, violinist; Ruth Pfohl, harpist, and Joseph Brinkman, pianist.

Laura Littlefield, soprano; Hanns Pick, cellist; Mr. Brinkman and Mr. Besekirsky took part in the second program on Oct. 16. Mabel Ross Rhead accompanied. The third event was a recital by Mr. Brinkman on Nov. 6.

Palmer Christian gave an organ recital in the Wednesday afternoon series in Hill Auditorium on Oct. 5.





## Dear MUSICAL AMERICA:

Of one thing I am determined to keep my skirts clear and that is this question of nationality with respect to the conducting of symphonies. Critics and critics of critics can have their own opinions, for instance, about the racial verity or lack of it in Mr. Toscanini's performances of Brahms, Schubert and other German romantics, but I purpose resolutely to have none. For one thing, sitting on the fence makes it possible to listen in all good nature to what eager partisans can only say and answer in a sometimes ludicrous heat. Only recently, after a Toscanini concert, I overheard a gentleman proclaiming, as if the fate of nations hinged on the pronouncement, that "you can't play Brahms without beer!" I could only assume that he thought Mr. Toscanini, his concertmaster or the tympani player had gone into Carnegie Hall that night without beer. I can't vouch for Mr. Toscanini's table regulations, but I have wondered what it was he drank when he went, as my imps assured me he did, to certain highly revered Gasthauses in Bayreuth where the Dunkles is as heavy as it is in Munich or Salzburg.

I note, without approval or contradiction or a desire to buttonhole my friendliest enemy on the street, that the sage W. J. Henderson of the New York Sun recently delivered himself of some remarks on this subject of nationality in music and that his comments would seem to align him on the side of those who don't believe the three B's in German music are Brahms, bock and beer. I happened at the time to be reading Niemann's Brahms and was perusing the chapter which deals with the annual vacation tours that Brahms made each summer in Italy. Niemann, a German, makes it evident that Brahms, who loved Italy as only a North German could, was influenced as a man and as an artist by these holiday tours. He reacted to the sun and the openness of Italian life in a way that may have been a powerful inner stimulus to his composition. He even had a passion for Verdi, this Holsteiner who always found Tristan disagreeable! Now I am not going to be so rash as to say that because Brahms found the sun of Italy warming to his cloud-girdled Hamburg spirit, a performance more Italian than Hamburgian—if such a thing should come to pass—would be purer Brahms. But if a conductor of the reputation for fidelity to the printed page that Mr.

Toscanini has acquired brings down on his head the censure of the bock-Brahms-beer brigade by merely playing the notes as beautifully and clearly and precisely as it is possible to play them (and mind you, I am protecting myself with all possible "ifs") I am wondering if Mr. Niemann, good German that he is, wouldn't say that the traduced "Italianism" of the performance was that same potent influence of Italy on Brahms, come to light legitimately by reason of what had chimed in the composer's own ear, rather than because somebody had substituted chianti or cinzano for beer.

I am no prophet in such matters and I would greatly prefer that my friends, the Brahms specialists, should be the ones to tell the world whether with the forthcoming amendment of the Volstead act so as to permit a brew of the requisite alcoholic content and a good inch or two of foam, will result not only in a return of good cheer and prosperity but a better unbottling of Brahms.

I was the richer by thirty cents the day after Toscanini played the Schubert C Major Symphony at a recent Philharmonic-Symphony concert. Election bets didn't turn out so well, but I found a sure thing to bet on that night, and though only three people would take me up at a dime apiece, still that was something. Can you guess the sure bet? Why, of course—that the next day's reviews of the symphony wouldn't get by without mentioning the words "heavenly length." Francis D. Perkins of the *Herald Tribune* won me my thirty cents. That phrase, commonly attributed to Sir George Grove, has clung like a burr to the symphony ever since it was so happily coined, in spite of one New York reviewer's suggestion to amend it to "celestial longitude," so tired is he of writing it and seeing it written.

May I suggest in passing that in the increased tempo at which Maestro Toscanini takes the two middle movements of the symphony (you will doubtless remember the tiny tempest that arose when he first did it in New York) that the traditional length is somewhat less than heavenly—perhaps only empyreal?

The very able critic of the New York *Staats-Zeitung*, Joachim H. Meyer, in a recent Sunday article discussed the educational side of music, brought into the limelight by a certain Philadelphia conductor's statement to feed children the latest. The ever alert Walter Damrosch, who never misses an opportunity to appear in the press, replied to Stokowski. Others, among them Schelling, added their ideas.

Mr. Meyer struck at the heart of the matter by his frank statement that the whole system of music education as followed in the past has been one calculated to make the pupil a victim of scales, octave studies, double stops, etc. This was, of course, the knowledge side. No attention was paid to the most important matter of having a musical experience, living one's music from the beginning, so to speak, of one's training.

He pointed out that in Germany today they are keeping this in mind, that the teaching of music has passed from the domain of the private teacher with few credentials to that of men and women who have gained their diplomas by serious study. My compliments to Mr. Meyer for a finely conceived presentation of a vital subject.

I am always happy to see the leading German paper of this country, the *Staats-Zeitung* of New York, devote generous space to music. The proprie-

tors believe it worth their attention, notably Felix Arnold, who is a son of the late Richard Arnold, for many years concertmaster and vice-president of the New York Philharmonic Society. This great figure in American musical life laid many a foundation for musical culture with his sextet and quartet, with which he toured the land bringing chamber music to many communities to which it was new.

His son, Felix Arnold, is a devout music-lover and enthusiast. As a journalist, he knows the importance of music and thus his paper has had such able men as Spanuth, Halpern, and for several years Meyer, who is this year assisted by a new man, Haag, who I'm told is able. He succeeds Bing, associate of Meyer for several years.

Conductors, you know, are not like prima donnas. They give each other the benefit of the doubt. Of course, if one lives a long time and gets to know any conductor too intimately it is only to be expected that in the strictest confidence some slight—very slight—criticism may be made, in the strictest confidence and with no thought that it will ever be repeated to a living soul, with respect to another batonist's tempi or notions of what the music may happen to be all about.

I am certainly very positive that it was a man who never held a baton in his hand who gave me the inside information as to a certain conductor's inability to read a score, with the result that he wrote on the pages such words as "bring brasses in here," "face violas," and, believe it or not (I'll say "not"), "um-pah, um-pah" as a reminder for the tuba.

You may remember that when Toscanini had his trouble with the Fascisti in Italy several of our conductors put themselves on record as being highly indignant over the manner of his treatment. One or two even cancelled, if I am rightly informed, the engagements they had in Mussolini's country. In their protests they went out of their way to acknowledge the eminence of their colleague. I remember reading the printed words credited to one, in which he made it clear that he considered Toscanini a first rate artist. Leopold Stokowski went even further when interviewed, I think in Berlin, at the time of the Philharmonic's European tour. He credited Toscanini with doing remarkable things between beats. I have been trying ever since to figure that out.

From Berlin also comes a story to attest the magnanimity of Koussevitzky. It seems that the Boston conductor was among those who heard Richard Strauss conduct *Rosenkavalier*. Between acts he met a critic with whom there was only a slight acquaintance. As this was the week after Toscanini had conducted performances given by the Scala company in Berlin, as part of a celebrational tour, the critic asked the Boston conductor if he had heard the Italian company.

"No," was the reply, "who conducted?" "Why, Toscanini," said the critic, in some surprise. Immediately, the comment courteous from the lips and doubtless the heart of his rival. "He's a good conductor—you don't think so?"

The critic did think so. That made it unanimous.

One learns with amazement that a performance of Elgar's *Dream of Gerontius* has been prohibited in one of England's great cathedrals on account of the alleged Papistical character of the work, or something of the sort. Quite apart from the magnificence of

## With Pen and Pencil



—by Aline Fruhauf

Mephisto Greets a Great Mephistopheles: Feodor Chaliapin, Who Visits These Shores for Concerts Only, After an Absence of Four Years

the music, surely its composer's masterpiece, it is curious that anyone, even the most rabid fundamentalist, could find fault with Cardinal Newman's poem.

Poor Newman had a good deal to suffer at the hands of the church he forsook and even more from those in power in the church which he embraced. Probably Charles Kingsley in the first category, and Cardinal Manning in the second have argued out the point in the Great Beyond, but it does seem hard that the gentle Newman (who also was the author of the only valid description of what a gentleman is) should still be the butt of doctrinal onslaught.

Smiles are healthful, even inner ones of the kind we have when an artist, particularly a singer, tells us she never reads what the papers say about her. If you perused Geraldine Farrar's remembrances in a popular journal a year or so ago, you probably improved your health in the way I have suggested. I am forever bumping into similar instances of singers who have no idea whether the critics think they are good or bad, and who never, never, never discuss the reviews of their concerts or opera appearances with those friends who write angry letters to the music editors of the papers. One instance of this oblivion to criticism, recently related to me by a newspaper critic, strikes me as altogether delightful. The critic, it seems, was invited to dinner by an artist of today no less celebrated than was La Geraldine. Was she also a singer? I will leave that to your own best judgment.

"But, my dear lady," said the critic, "I sometimes have to write very frankly about the artists I hear. Your kindness, were I to accept it, might be embarrassing to one as tender hearted as I."

"Nonsense," replied our international celebrity. "What you write can make no difference to me. I never read criticisms. And besides, you can't say anything worse about me than you have said already."

Now, just how did she know? asks your

*Mephisto*



# Five Orchestras Give Programs in New York

**Three Local and Two Visiting Symphonic Bodies Offer Feast of Fine Music—Ravel Concerto Has First New York Hearing under Stokowski—Manhattan Symphony Led by Mannes Begins Series at Waldorf Astoria—Jeritza Acclaimed in Concert Version of Salomé—Koussevitzky Pays First Visit**

WITH three resident orchestras and those from Boston and Philadelphia as visitors, New York had opportunity to hear exceptionally fine programs during the past fortnight. Bernard Wagenaar's Second Symphony had a first hearing under Arturo Toscanini. Ernest Schelling began his children's series with the New York Philharmonic-Symphony. Sylvan Levin played the Ravel Piano Concerto for the first time in New York. Serge Koussevitzky devoted an entire program to works of Sibelius and gave the first hearing in New York of John Alden Carpenter's Patterns.

**Ravel Concerto Is Given New York Premiere**

Philadelphia Orchestra, Leopold Stokowski, conductor. Soloist, Sylvan Levin, pianist. (C. H.) Nov. 8, evening.

Symphony No. 4 in A Minor.....Sibelius  
Suite from The Fire Bird.....Stravinsky  
La Cathédrale Engloutie.....Debussy  
Concerto in G Major.....Ravel  
(First Time in New York)  
Mr. Levin

This was a tonally opulent concert, with profundity added at one end and shallow brilliance at the other. Mr. Stokowski led his forces in dazzling virtuosity throughout, but nowhere was this more notable than in the concerto, where it was combined with Ravel's admitted aim, display,



Sylvan Levin Played the First New York Performance of the New Ravel Piano Concerto with the Philadelphia Orchestra

and Mr. Levin's desire and ability to further that aim. Two movements of the concerto are crazy-quit work, with patches from the Spanish, Stravinsky and Gershwin, bound together by Ravel's own whimsical genius for an amusing but trifling effect. Only in the Adagio assai is there a sustained flight, where a serene and charming melody flows gently over a marked bass, to the accompaniment of somewhat anachronistic harmonies.

Mr. Levin was technically undaunted by the frills and fevers of the two extreme movements, playing them with the flashing dexterity they demand.

It was good to hear still another performance of that mysterious and strangely beautiful Sibelius symphony, after those of Messrs. Koussevitzky and Toscanini. The work gains in impressiveness and depth of emotional appeal with each hearing.

Q.

## Salomé in Concert

Musicians Symphony, Fritz Reiner, conductor. Soloists, Maria Jeritza, soprano; Nelson Eddy, baritone. (M. O. H.) Nov. 8, evening.

Academic Festival Overture.....Brahms  
Andante Moderato from Second Symphony.....Mahler  
Passacaglia and Fugue in C Minor.....Bach-Respighi  
Kaiser Waltzes.....Johann Strauss  
Excerpts from Salomé.....Richard Strauss  
Mme. Jeritza and Mr. Eddy

The first part of the program was lacking in interest, intrinsically and because it had not, apparently, had sufficient rehearsal. The Mahler still impressed as a fumbling piece of music and the Respighi transcription as not a particularly happy one.

The Salomé excerpts included the seduction scene, the Dance of the Seven Veils and the finale. Here, orchestra and soloists and, incidentally, Mr. Reiner, distinguished themselves. The volume of sound from 200 players was frequently overpowering and caused Mme. Jeritza to force her voice, otherwise she sang with unusual beauty of tone. Mr. Eddy wisely did not attempt to drown the overwhelming accompaniment and the result was most happy. Both artists were accorded an ova-

tion that threatened to hold up the performance.

## Wagenaar Symphony Introduced

New York Philharmonic-Symphony, Arturo Toscanini, conductor. (C. H.) Nov. 10, evening.

Intermezzi Goldoniani, for strings.....Bosai  
Symphony No. 2.....Wagenaar  
Variations on a Theme of Haydn.....Brahms  
Till Eulenspiegel.....Strauss

Bernard Wagenaar's new symphony—soon to be followed by a third—came to



Bernard Wagenaar's Second Symphony Had Its First Performance Under the Baton of Toscanini

the ears of Philharmonic subscribers as an advanced and highly debatable composition. The applause was cordial but obviously there was considerable difference of opinion as to the merits of the work. For those interested in craftsmanship,

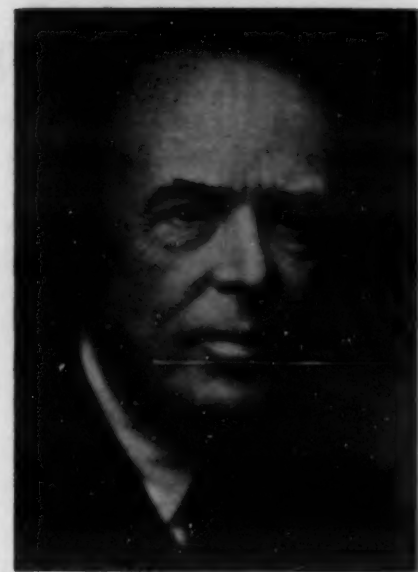
John Erskine and Ernest Schelling, who, with Olin Downes, played the Bach Concerto for Three Pianos at a Children's Concert of the New York Philharmonic-Symphony



particularly that which no longer recognizes considerations of tonality, this was an impressive achievement. The composer, now one of the best known teachers of composition in America, though as yet under forty, constructed an atonal and polytonal edifice of firm lines and logical unfoldment, using a community of themes (though disclaiming the motto device) to give the four movements an additional sense of continuity. He scored the work brilliantly, if harshly and stridently in many of its episodes.

A saxophone and a guitar were utilized and in the slow movement, In Modo di Notturmo, was to be discovered a suggestion of the indigo idiom of the jazzists.

No doubt, for many the work was noisy and disagreeable. Critically, it prompted doubts as to whether the material on which the complex structure was elaborated so skillfully justified the labor. If this score



Pirrie MacDonald  
John Alden Carpenter, Who Was Soloist in His New Patterns with the Boston Symphony

falls by the wayside, along with many another American composition of no such skill, it will because of sterile themes and the larger misfortune of a good wagon hitched to a most unpropitious star.

Whatever his own convictions with respect to music of this genre, Mr. Toscanini gave the work a performance of abundant energy and invigilating care. The more gracious qualities of his art were lavished on the other and more familiar numbers.

## First of Children's Series

New York Philharmonic-Symphony, Concert for Children and Young People. Ernest Schelling, conductor. (C. H.) Nov. 12, morning.

Concerto Grosso in D Major.....Handel  
Adagio from Toccata in C Major.....Bach-Siloti  
Scherzo from Symphony No. 4.....Tchaikovsky  
Song: The Hundred Pipers  
Two Waltzes.....Dvorak  
Finale from Serenade for String Orchestra.....Tchaikovsky

This concert, the first of the season, drew,

as usual, a large audience of young folk and a smattering of elders as well. The program was intended to illustrate stringed instruments.

Mr. Schelling began with one of his interesting talks, after which, in memory of Mrs. E. H. Harriman, Tchaikovsky's Andante Cantabile was played. The singing by the children was a trifle feeble until they grew accustomed to hearing their own voices.

## Lhevinne Is Soloist with Musicians Symphony

Musicians Symphony, Charles Lautrup, conductor. Soloist, Josef Lhevinne, pianist. (M. O. H.) Nov. 15, evening.

Overture to Euryanthe.....Weber  
Symphony No. 4 in E Minor.....Brahms  
Concerto in B Flat Minor.....Tchaikovsky  
Mr. Lhevinne

Prelude to Die Meistersinger.....Wagner  
(Continued on page 28)

## OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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MENUHIN

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Evans & Salter

113 WEST 57th ST., N. Y.  
Division Columbia Concert Corporation  
of Columbia Broadcasting System

## Key to Abbreviations

C. H.....Carnegie Hall  
M. O. H.....Metropolitan Opera House  
W. A. B.....Waldorf Astoria Ballroom



# MUSIC IN MILAN AND ROME HAS WIDE RANGE

**Tenth Anniversary of Fascisti Reign Brings Festive Concert at La Scala Under de Sabata—Giordano Composes Hymn for Occasion—Augusteo Celebrates Twenty-Fifth Anniversary with Assistance of Famous Guests—New Operas to Be Performed—Prince Igor Given for First Time in Italian Capital**

MILAN, Nov. 15.—Music had a large share in all the celebrations of the tenth anniversary of our Fascisti reign. Perhaps the most imposing musical manifestation was the gala concert at La Scala, where a magnificent program was directed by Victor de Sabata. A program startling in its esthetic variety: the *Sinfonia* from Verdi's *I Vespri Siciliani* was followed by Debussy's *Prélude à L'Après-Midi d'un Faune*, and the Ride of the Valkyries preceded Pertile's masterly singing of *O Paradiso* from *L'Africaine* and Toti Dal Monte's inevitable scena from *Lucia di Lammermoor*. The culminating moment was the first performance of Giordano's *Inno del Decennale*, a hymn for chorus and orchestra, specially composed for this anniversary. Amid scenes of wild enthusiasm the evening came to an end with Mascagni's *Inno al Sole*.

In these early autumn days concerts are very timidly beginning. The programs of the Teatro del Popolo in Milan are always noteworthy, and a good start was made with a concert in honor of Manuel de Falla. The Spanish composer's Concerto for clavicembalo (or for piano at will) and small orchestra had its first hearing in Italy and won both the public admiration and the critics' good will; the piano pieces (*Cubana*, *Andalusia*, etc.), and the famous Seven Spanish Folk Songs were old friends but none the less welcome to Milan.

It was also due to this concert direction that we had Wilhelm Backhaus in a piano recital; he showed himself an austere interpreter of Beethoven, and yet most capable of giving us a Scarlatti full of vivacity and Italianism. Piano virtuosi are sure of a warm reception in Milan, and by the time these lines reach *MUSICAL AMERICA* the long expected Paderewski recital at the Conservatory will have taken place, the whole proceeds being offered by the Polish master to the Fascisti Society for Assistance to Journalists. As well as all the old favorites, part of his program will be devoted to Debussy.

## Rome Awaits Celebrities

If Milan thrills in anticipation of this visit, Rome, when I was there recently, was at fever heat in anticipation of the opening symphonic concert at the Augusteo when, after a lapse of so many years, Paderewski will again be heard. This will be the twenty-fifth season of symphonic concerts of the Augusteo, and Bernardino Molinari, who will himself direct the first concert, has prepared a series of powerful programs to celebrate this anniversary. Richard Strauss, Willem Mengelberg, Willy Ferrero and Victor de Sabata are among the guest conductors; Nicolai Malko, conductor of the Philharmonic Society of Prague, will be a

newcomer and will present a program consisting solely of works by Czechoslovakian composers. Ernest Bloch is expected in person to direct two concerts devoted to his own works, and Barjansky, the 'cellist to whom he inscribed his *Schelomo*, is coming to play this work with the author.

Easter Sunday, at the Augusteo, will see the European premiere of G. Francesco Malipiero's oratorio *La Cena* (*The Last Supper*) with which America is already familiar; and the season will come to a close with two concerts given by the orchestra of the Vienna Philharmonic Society under the guid-



Umberto Giordano, Whose *Inno del Decennale* Was Composed for the Fascisti Celebration

ance of Clemens Krauss, of the Vienna Opera.

An imposing list of pianists, singers, violinists and all manner of executants, not only for the Augusteo but also for its sister organization, the Academy of St. Cecilia, whose activities are limited to chamber music, has been submitted to the public.

## Operas to Open in December

If our concert season sounds promising on paper, the same cannot be said of the prospective opera seasons, whether in Rome at the Teatro Reale dell'Opera, or at La Scala in Milan. Both houses open on Dec. 26. La Scala wishes to honor Wagner on the fiftieth anniversary of his death and thus will open with *Götterdämmerung*, directed by Victor de Sabata; while in Rome the initial performance will be Verdi's *Macbeth*, not heard there since 1911. There are very few novelties announced.

At La Scala we are promised three new operas; *Una Partita* by Riccardo Zandonai is one, the leading role to be sung by Rosa Raisa and Sergio Failoni to direct. Another will be Guido del Popolo, by Robbiano, the newest of new musicians because unknown until last March, when he won the competition prize offered by La Scala and thus earned his right to be staged there; this new work will be directed by Franco Ghione. The third novelty is *La Filanda Maggiara* by Zoltan Kodaly, which is a novelty only as far as Italy is concerned.

Victor de Sabata will be the "leading

man" at La Scala; Sergio Failoni, Franco Ghione, and Vittorio Gui will assist him as conductors. We shall hear the voices of all our favorites: Toti Dal Monte, Giulia Tess, Giuseppina Cobelli, Mafalda Favero, Maria Caniglia, Rosa Raisa, Aureliano Pertile, Beniamino Gigli, Carmelo Maugeri, Ernesto Badini, etc., and in April we are to enjoy Tito Schipa in *Mignon* and Don Pasquale.

## To Give Marinuzzi Work

The Teatro Reale dell'Opera has engaged Antonio Guarnieri and Gino Marinuzzi, conductors well beloved by the Romans. There the novelties are even scarcer than in Milan: *Palla dei Mozzi*, by Gino Marinuzzi, an opera new to Rome, is to be given by the same artists who sang it last year at La Scala. Rome can hardly be jealous of Milan, for here, too, there is to be a new opera by the same Riccardo Zandonai. This one is called *La Farsa Amoroza* and the principal part will be sung by Mafalda Favero.

As yet, Naples has not divulged what the San Carlo Opera proposes to do, but the veteran impresario, Walter Mocchi, is at the head of a new management and promises reforms, novelties, modernism, and all the old repertoire.

## Impeccable Russian Performances

Such are the prospects and promises of opera, but we have not been quite operaless meanwhile. We have been fortunate (though seemingly slow to appreciate our good fortune), for we have been visited by the utterly unimpeachable Russian Opera of Paris, managed by Prince Beretel and by Vladimir de Basil, with Emil Cooper as conductor. The whole troupe of singers, chorus, ballet dancers, with all their rare costumes and exquisite scenery (designed by Alexandre Benois and Alexandre Sanine) came to us from the Théâtre des Champs Elysées. They gave us Boris Godunoff, Prince Igor (never heard before in Rome, so that it has taken about forty years for Borodin's masterpiece to reach us), *The Tsar's Bride* by Rimsky-Korsakoff. Superlatives are required to qualify these impeccable performances, and yet they did not meet with the appreciation deserved; the theatre should have been packed with occupants, and the season forcibly extended, instead of which it had to be shortened.

I had the pleasure of a long talk with Mr. Cooper, who could not tire of reminiscences about Chicago, where he conducted the Civic Opera which is never to be forgotten by him. I asked him for some solution of the Russian Opera enigma. For enigma it is, that, given magnificent performances of choice programs, praised by the press, the public fights shy of the box office.

The explanation was this: last year there came to Rome an opera company, claiming to be Russian, from Paris. No doubt it was, but it was not the admirable company from the Théâtre des Champs Elysées, and its mediocrity was such that the Italian public now mistrusts all Russian opera companies. Even when the genuine artists arrived, the painful experience of last year kept the public away.

Those of us who wisely revelled in the perfection, the finish, the harmony of this remarkable Russian company, are working hard to obtain a second hearing in Italy in the near future so that

these artists may earn their legitimate triumph.

Without doubt we are becoming a country of musical festivals. The Venice Festival does not suffice. Florence, for some years very progressive in music, is preparing a musical May, and should it be a success, we will be able yearly, to greet musically, in Florence, that spring month! This festival is to be international, as readers of *MUSICAL AMERICA* were informed in the issue of September, and is designed on the lines of a congress.

C. I.

## MILWAUKEE MEN IN INAUGURAL CONCERT

**Waller Leads Philharmonic—Chicago Symphony Heard**

MILWAUKEE, Nov. 20.—The Milwaukee Philharmonic Orchestra opened its season of six concerts at the Alhambra Theatre before a large audience and with the orchestra and Conductor Frank Laird Waller in the finest fettle. Despite the counter attractions of election night returns, interest was maintained at a high pitch, and the concert was unanimously voted as one of the high spots in the history of the orchestra, which is now in its fourth season.

The innovation of having Dr. Felix Borowski of Chicago to explain the numbers while the themes were played by the various instruments, proved to be a great attraction to many in the audience. The Franck Symphony in D Minor was played with authority. Other compositions were Berlioz's *Roman Carnival Overture*, Tchaikovsky's *Romeo and Juliet*, Dukas's *The Sorcerer's Apprentice*, and Sanders's suite, *Mississippi and Barn Dance*. The last-named proved to be an exceptionally clever bit of writing. Mr. Sanders was in the audience, and Charles Wakefield Cadman was also present.

## Chicago Symphony Returns

The Chicago Symphony Orchestra, conducted by Frederick Stock, opened its series before a large and distinguished audience at the Pabst Theatre. Subscribers to this series who have lived in fear that the orchestra might not return expressed their delight in no uncertain terms. Dvorak's *New World Symphony*, the *Overture to A Midsummer Night's Dream*, Strauss's *Till Eulenspiegel* and the *Bacchanale* and *Finale* from *Tannhäuser* were on the program. The Chicago series is again under the management of Margaret Rice.

A program of exceptional interest was provided as the opening concert of the Civic Association at the Auditorium on Oct. 25, when Josef and Rosina Lhevinne played music by Mozart, Mendelssohn, Schumann, Chopin, Rachmaninoff and Johann Strauss.

Coe Glade and Moissaye Boguslawski gave the second program of the Civic Series, and the Vienna Sängerknaben was heard with pleasure. Vicente Escudero and his company of dancers gave a performance of merit in the Pabst Theatre on Oct. 30.

C. O. SKINROOD



## NOTED PERFORMERS APPEAR IN CHICAGO

### Tibbet and Jagel Heard Among Recitalists—Woman's Sym- phony Plays

CHICAGO, Nov. 20.—Lawrence Tibbet was presented in his annual recital by the Woman's Aid Society of the Passavant Memorial Hospital, in Orchestra Hall on Nov. 6. A very large and distinguished audience was in attendance and tendered the celebrated singer an enthusiastic reception. Mr. Tibbet has grown greatly in his art, as was attested by his singing of lieder of Schubert, Brahms and Strauss. He sang an aria from A Masked Ball in splendid operatic style, responding with Vision Fugitive from Hérodiade for an encore. Many more encores were demanded at the close of the program.

The Woman's Symphony Orchestra, now under the Donna Parker management, began a series of Sunday afternoon concerts in the Drake Hotel, under the baton of Ebba Sundstrom, on Nov. 13. The soloist was Leone Kruse, soprano, formerly of the Chicago Opera, who displayed a powerful, well schooled voice in arias from Aida and Tannhäuser. The audience was of capacity size.

Frederick Jagel, tenor, gave the first recital of the series sponsored by the Musicians Club of Women at the Playhouse on Nov. 14. Mr. Jagel sang a varied program, including but a single operatic aria, Cielo e mar, from La Gioconda. The audience was cordial. Isaac Van Grove supplied his usual exemplary accompaniments.

#### Recital of Two-violin Music

A recital of music for two violins was given in Kimball Hall on Nov. 6 by Gaylord Browne and Gibson Walters. The program included sonatas by Tartini and Handel, a divertimento by Heinrich Noren, a Sinding allegretto, and a Rustic Dance by Uno Nyman. Henry Jackson was the accompanist.

The Amy Neill String Quartet gave its first concert of the season before a large gathering in Kimball Hall Nov. 2. An intriguing performance of Hindemith's Quartet, Op. 22, and satisfying readings of Debussy's Quartet and Mozart's in D Minor, composed the program.

Rudolph Ganz, pianist, joined forces with Michael Wilkomirski, violinist, to play Beethoven's F Major Sonata at a benefit concert of the Polish Arts Club at the Illinois Women's Athletic Club on Nov. 13. Three groups of piano solos were contributed by Wanda Paul, gifted young Polish artist, a pupil of Mr. Ganz.

The George Dasch Ensemble Players appeared in the regular Sunday afternoon concert of the Art Institute on Nov. 13, in a program that included a Beethoven quartet and a quintet, Op. 24, by Arne Oldberg.

Lucie Westen, soprano, gave a recital at the Loyola Community Theatre on Nov. 14, this being the first of a series planned for Loyola University under the management of Bertha Ott.

A joint recital for the benefit of Ida Margaret Kaehler, was given by Elaine De Sellem, mezzo-soprano, and Mae Dolling Schmidt, pianist, in Kimball Hall on Nov. 9.

#### Programs Include Chamber Works

Elizabeth Moritz was heard in a piano recital in Kimball Hall on Nov. 11. The program included Beethoven's Sonata, Op. 110, Brahms's Variations

on Theme by Handel, Schumann's Carnival, and Chopin's Allegro de Concert.

The Joseffer String Quartet gave the first program in a series at the Corodn Club on Nov. 13, playing quartets by Glazounoff and Mozart in a capable and vigorous manner. The program further listed Vivaldi's Concerto in F for three violins, played by members of the

quartet with the assistance of Rose Lyon Du Moulin, pianist.

Helene Grossenbacher, a young soprano of promise, assisted by Aldo Del Missier, a gifted young violinist of the Chicago Symphony Orchestra, gave a recital in Curtiss Hall on Nov. 2. Robert MacDonald was the accompanist.

ALBERT GOLDBERG

## Stock Gives All-Strauss Program

CHICAGO, Nov. 20.—An entire Richard Strauss program, with Claire Dux as soprano soloist, was arranged by Frederick Stock for the Chicago Symphony Orchestra concerts of Nov. 10 and 11 as follows:

Prelude, Gavotte, and Introduction and Fugue, from Suite for Wind Instruments in B Flat Major, Op. 4  
Suite, Der Bürger als Edelmann

Songs:  
Freundliche Vision  
Wiegenlied  
Cäcilie

Mme. Dux

Don Juan  
Dance of the Seven Veils, from Salomé

Songs:  
Heimkehr  
Ständchen  
Morgen

Mme. Dux

Waltz, from Der Rosenkavalier

Although the greater Strauss was represented by only one work, the list nevertheless provided a succession of attractive moments. The early suite for wind instruments was primarily of historical interest, though as music it proved not unpleasant. The valiants of the orchestra's wind section tendered it a notably smooth performance. The suite from Bürger als Edelmann might appear much more frequently on Mr. Stock's programs if public reaction is an index. The playing was charming, though one might take exception to the omission of an entire number, and the generous blue penciling of several others. The Salomé excerpt was played at a much more rapid tempo than is customary, and the Rosenkavalier waltz did not quite achieve the expected climax to this list. That was reserved for Don Juan, one of the conductor's favorites, which he led with customary verve and brilliance.

Mme. Dux was the recipient of prolonged enthusiasm after each contribution. The Serenade, in which this artist is unsurpassed, could have been repeated had the audience's inclinations been obeyed. Singing of lovely delicacy also distinguished her interpretations of the Wiegenlied and Morgen.

#### Oldberg Concerto Introduced

The first soloist of the season, Hilda Edwards, appeared on the programs of Nov. 3 and 4, playing a new piano concerto by her father-in-law, Arne Oldberg, of Northwestern University. The program:

Overture to Donna Diana.... von Reznicek  
Symphony in G Major (B. and H. No. 13) ..... Haydn  
Concerto for Piano, No. 2, Op. 43..... Oldberg  
(First performance in Chicago)

Suite, Impression of Italy..... Charpentier

Mr. Oldberg's concerto won the \$1,000 prize offered yearly in connection with the Hollywood Bowl concerts, and was given its first performance in Los Angeles last summer under Mr. Stock, with Miss Edwards as soloist. The work is pianistically effective, as the soloist demonstrated in a clean-cut, authoritative fashion. Its musical content, however, can scarcely be called original. Mr. Oldberg's fancy roamed far and wide in this work, and the result is a frequently confusing diversity of styles, and some rather obvious resemblances. The audience was cordial in its reception.

The unfamiliar Haydn symphony was played with delightful incisiveness, as

was the von Reznicek overture. The Charpentier suite was invested by Mr. Stock with so much warmth and color as to constitute a veritable rejuvenation of this score.

#### Dvorak Paired with Bach

A program divided equally between Bach and one of the most popular of all symphonies was played by Mr. Stock at the concert of Nov. 8 as follows:

Prelude, Chorale and Fugue.... Bach-Abert  
Suite, No. 2 in B Minor, for flute and strings ..... Bach  
(Flute Obligato by Ernest Liegl)  
Prelude and Fugue (St. Anne's) in E Flat Major ..... Bach  
(Transcribed for modern orchestra by Frederick Stock)

Symphony, No. 5, From the New World Dvorak

The Bach numbers met with the audience's eagerly expressed approval. It cannot strictly be said, however, that the playing was of the orchestra's best. Exception to this must be made in favor of Mr. Liegl's always satisfying virtuosity on the flute. The transcription of the Prelude and St. Anne's Fugue was first played last season. It is a resounding and effective piece of instrumentation, though there is always the debatable question of the use of such percussions as side drums, sleigh bells, celesta, gong, and triangle in a work of this character. The New World was played in the orchestra's most inspiring manner.

ALBERT GOLDBERG

#### Illinois Opera Composers Series Opens in Chicago

CHICAGO, Nov. 20.—The Illinois Opera Composers Series was begun on Nov. 16 in the American Artist Salon of the Stevens Hotel, the program consisting of songs and instrumental excerpts from The Legend of Spain by Eleanor Everest Freer. Those taking part were Marian Schroeder, Mary Jane Merchant, Ella Steele, Esther Goodwin, Eleanor Wimp, Rudolph Haas, Robert Kessler, Ludlow White, Minas Booras, the Marie Veach Dancers and an ensemble from the Little Symphony Orchestra of Chicago.

#### De Paul Chamber Orchestra Heard

CHICAGO, Nov. 20.—The De Paul Chamber Orchestra, Paul Stein, conductor, gave a concert in the De Paul Little Theatre on Sunday afternoon, Nov. 13. Arthur C. Becker, pianist and dean of music of De Paul School of Music, was soloist. The program contained Beethoven's Prometheus Overture, the Bach Prelude and Fugue in C Minor, two works by Debussy and Mozart's Symphony in G Minor.

M. M.

#### Barrère Little Symphony to Play New American Work

The first performance of Fifth Avenue by Ruth Caldor, a young American, will be given by the Barrère Little Symphony, Georges Barrère, conductor, at its first New York concert of the season in the Civic Repertory Theatre on the evening of Dec. 4. The program will include a work by Florent Schmitt, and Mr. Barrère will play unaccompanied flute solos.

### Normand Lockwood Will Teach Composition at Oberlin Conservatory



Normand Lockwood, American Composer,  
Joins the Faculty at Oberlin

OBERLIN, Nov. 20.—Normand Lockwood, young American composer and winner of the Prix de Rome in 1929, has been appointed teacher of theory and composition at the Oberlin Conservatory of Music. He succeeds F. J. Lehman, who resigned in June after thirty years membership in the faculty.

Mr. Lockwood studied with Otto Stahl and Earl V. Moore at the School of Music of the University of Michigan, Ann Arbor; and for two years was a pupil in composition under Ottorino Respighi in Rome. From 1925 to 1928 he studied with Nadia Boulanger in Paris, also teaching theory and analysis in that city.

Among his major works are Drum Taps, and Requiem, for choir and orchestra, both to texts of Walt Whitman. A request composition, Brass Music, was written for the King and Queen of Italy on the occasion of the Fine Arts Exhibit at the American Academy in Rome. Before leaving Rome Mr. Lockwood was asked by the National Broadcasting Company to broadcast his Psalms for Four Voices in a special Memorial Day program to America.

#### Mu Phi Epsilon Settlement School Has New Director

CHICAGO, Nov. 20.—Abi Kohman is the new director of the Mu Phi Epsilon Settlement School of Music. Choral work is again under the leadership of Lola Fletcher. Ann Hathaway has charge of the violin class teaching. Membership in the piano class reaches a total of nearly 150. Sixty-six children sing in the chorus.

M. M.

#### Powers Quartet Heard in Recitals

CHICAGO, Nov. 20.—The Powers String Quartet appeared recently at the New York College, Potsdam and Marquette State College. Dorothea Powers, violinist, and Dudley Powers, 'cellist, played the Brahms Double Concerto with the Kalamazoo Symphony on Nov. 4. They recently fulfilled a return engagement at the Evanston University Club.

M. M.

#### Agatha Lewis and Robert Wollenborn Appear on Artists' Course

CHICAGO, Nov. 20.—Agatha Lewis, soprano, and Robert Wollenborn, pianist, appeared on the Wednesday evening program of the American Artists' Course under the auspices of the Illinois Federation of Music Clubs in the Stevens Hotel on Nov. 9.

M. M.



### Dr. Karl Böhm Wins Success as Director of Opera in Hamburg



Schmiedt, Hamburg

Dr. Karl Böhm, whose Directorship of Hamburg's Opera has Brought Him New Distinction

HAMBURG, NOV. 15.—Dr. Karl Böhm, who was appointed general music director of the Opera here in the autumn of 1931, in succession to Egon Pollak, came to this post from the Opera at Munich, where he was one of the directors. His successes in Hamburg have been won in a wide variety of performances, all of which have aroused general and critical approval. His conducting of Parsifal, of Tristan und Isolde and of Die Meistersinger has had the impress of authority and experience; and in Ariadne auf Naxos his ability in leadership was equally sustained. In concerts, as well, Dr. Böhm has been acclaimed as a conductor of especial skill.

### Harrisburg Symphony Gives First Concert of Season

HARRISBURG, PA., NOV. 20.—In its first concert of the season on Nov. 3, the Harrisburg Symphony Orchestra achieved an impressive success, under the leadership of George King Raudenbush. The climax of the program was reached in a splendid performance of Beethoven's Fifth Symphony after the orchestra had given a fine account of itself in the Overture to Tannhäuser, in Dvorak's Terzetto for strings and in Mendelssohn's Violin Concerto with Otakar Cadek as soloist. The young artist received an ovation which he richly deserved.

A section of the program entitled An Interlude of Popular Music contained tuneful pieces by Schumann, Pierné, Mozart and Mendelssohn. S. L.

### Caravan Concert Tour Is Made by Alix Young Maruchess

Alix Young Maruchess, viola and viola d'amore player, has embarked this season on a unique enterprise which she styles a Caravan Concert Tour. Miss Maruchess's purpose is to give in small towns and communities such programs as she annually plays in New York. The caravan she uses was designed for her by Eudora Garrett.

### Mildred Rose to Sing in Messiah in Worcester

Mildred Rose has been engaged to sing the soprano solos in Messiah, to be given by the Worcester Oratorio Society, J. Vernon Butler, conductor, on Dec. 27.

## Iron Foundry Startles Audience at Concert of National Symphony

WASHINGTON, NOV. 20.—The season in Washington has continued in earnest since the first of November, and although the second week brought no outstanding events, eight interesting programs have been given during the past fortnight. The month's program began auspiciously with the first Washington appearance of the Vienna Sängerknaben on Nov. 1, presented in one of Katie Wilson-Greene's regular afternoon courses. The National Symphony Orchestra has been heard in four concerts, an ensemble of first desk men has given a delightful private concert under the auspices of Mrs. John D. Rockefeller, Jr., and Fritz Kreisler has played his annual program.

The National Symphony has done some startling things, considering the earliness of the season. Conductor Hans Kindler elected to present an all-Russian program at the second Thursday concert. He frightened the more staid of Washington patrons to death with Mossoloff's now almost famous Iron Foundry and then sent them scuttling home in the middle of his program by doing a Stokowski and playing it again. Not content with that Mr. Kindler (and many admirers of the modern school of music) brought about a third performance of Iron Foundry, on the Sunday afternoon popular program of Nov. 20. But this time Mr. Kindler put the debatable number last and allowed uninterested or offended persons to leave before it was played.

### A Mellow High Light

The other high light, though a very mellow pleasant light, of the Russian program, was the Kalinnikoff First Symphony, which Washington had not heard since Modest Altschuler and the Russian Symphony played it here in 1918. It, of course, had not the might of Tchaikovsky, but it had the suave and lyric beauty of other Russian music of the late last century, much of the sweetness of Borodin. The performance found these qualities and made the most of graceful orchestration and contrast of the four movements.

The program also included Mr. Kindler's arrangement of Moussorgsky's Chant Russe and two parts from Pictures at an Exposition. Perhaps the most interesting reading on the program was the Introduction and Wedding Music from Le Coq d'Or. Mr. Kindler is equally good at the interpretation of such dignified composers as Brahms, and music of exotic rhythm and orchestration such as that of Rimsky-Korsakoff. He demonstrated this ability again at the Sunday concert on Nov. 13, when he shared the conductor's stand with Lamar Stringfield. To Mr. Kindler fell the older half of the program, and his contagious feeling for the rhythm and potential color of two Brahms Hungarian Dances nearly turned the concert itself into a Slavic dance when an American jazz concerto left the audience cold.

But Vivaldi's Concerto Grosso held the program to earth.

### Young American Music

The same program had an American half, four compositions by young contemporaries, which held the most modern American music up to the light and found it substantial. Michel Guskoff played his own Jazz Concerto for violin. It found considerable response in the audience, but not so much as Her-

bert Hazelman's cleverly orchestrated bit on the seven-note theme Over the Fence Is Out, John, made into a choice skit which nineteen-year-old sophomore Hazelman calls Moronique Dance.

Mr. Stringfield also conducted his own suite, From the Southern Mountains, which he and the orchestra played at the Richmond Festival last April. Excellent music, its last two parts are exceptionally attractive and were nicely played.

The Vienna Sängerknaben brought something new in choir singing to Washington. Many were the smiles, and enthusiastic was the applause over Mozart's Bastien and Bastienne, and the friendly gesture of two American songs, sung in English.

Mr. Kreisler played his program on the afternoon of Nov. 15, presenting the Kreutzer Sonata, the Viotti Concerto and the usual pieces of popular appeal. The audience was quite mad about him, as always.

### Charming Intimate Concert

That same night, an ensemble of eleven from the National Symphony Orchestra played simple, charming music at the Dodge Hotel for Mrs. Rockefeller's concert. The evening had the air that only such small intimate concerts can give. Part of the program was broadcast.

The concert by Ethel Leginska and her National Women's Symphony Orchestra, scheduled for Nov. 12, was canceled because of a change in tour plans. It is to be given later in the season.

Two unusual programs were given during the past two weeks by women performers on stringed instruments. Elena de Sayn, violin teacher of Washington, presented a program of music entirely by American women composers at the League of American Penwomen Studios. A distinguished audience attended. Alix Young Maruchess, performer on the viola and viola d'amore, arrived in Washington in her caravan, a veritable studio on wheels, and presented a number of informal concerts, the first two at the home of George Hewitt Myers and at the Arts Club.

RUTH HOWELL

### Chaminade Society of Hackensack Hears Address by A. Walter Kramer

HACKENSACK, N. J., NOV. 20.—Song—Old and New was the title of an address by A. Walter Kramer, editor-in-chief of MUSICAL AMERICA, before the Chaminade Society on the afternoon of Nov. 14. Illustrations were furnished by Leonie Jacoby, soprano, who sang works by Schubert, Strauss, Debussy, Wolf, Malipiero, Loeffler, Kernochan, Kramer and Mrs. Beach.

Mrs. Rosalie L. Hayward was the hostess.

### Chamber Music Series Begun at Home of Mr. and Mrs. Henry Hadley

The first program in a series of four intimate chamber music evenings was given recently at the home of Mr. and Mrs. Henry Hadley. The Hans Lange Quartet appeared on the program, which included Mr. Hadley's new Trio in G Minor, with the composer at the piano, a new work by Mossoloff and Mozart's Tenth Quartet.

The next concert will be given by the New York String Quartet on Dec. 4. The Jacques Gordon String Quartet will be heard on Jan. 22, and the Musical Art Quartet on Feb. 5.

### Jagel Rejoins Opera After European Trip and U. S. Concerts



Frederick Jagel, Who Returns to the Metropolitan After a Summer in Europe

After a summer in Europe, during which he spent three months in Scotland, and paid his first visit to Germany, coaching in lieder singing with Dr. Ernst Wolff, Frederick Jagel returned to this country for a concert tour before rejoining the Metropolitan Opera. Mr. Jagel gave his first recital in Chicago on this tour, and was also heard in Jackson and Battle Creek, Mich., and Springfield, Ill.

He plans a New York recital on Feb. 12, and will be heard during the season in the tenor roles in which he has won success at the Metropolitan.

### MARCELLA CRAFT FORMS OPERATIC ORGANIZATION

#### Community Performances in Riverside Open with Program of Varied Character

RIVERSIDE, CAL., NOV. 20.—Formation of the Riverside Community Opera Association stands to the credit of Marcella Craft, soprano, formerly a leading member of the Opera in Munich. The first program, scheduled for Nov. 8, was made up of The Secret of Suzanne, with Miss Craft in the principal role, Mozart's Bastien and Bastienne, a scene from The Magic Flute, and the Spinning Chorus and Senta's Ballad from The Flying Dutchman. Der Freischütz is to be produced in January. A program in March will bring Cavalleria Rusticana, and scenes from Tchaikovsky's Jeanne d'Arc, Das Rheingold and Il Trovatore. English texts are taken from translations which Miss Craft has made.

Professional singers form the personnel. Performances are given in the Auditorium of Junior College, which numbers Miss Craft among its faculty members.

### Symphonic Society of New York University Opens Its Season

The Symphonic Society of the department of music education of New York University, conducted by John Warren Erb, opened its season on the evening of Nov. 18 in the University Auditorium, playing Schubert's Unfinished Symphony and Mozart's Clarinet Concerto in A Major with Otto Slavsky as soloist. Also on the program were Beethoven's Second Leonore Overture, and the Overture to Gluck's Iphigenia in Aulis with the finale by Wagner. The director of the department is Dr. Hollis Dann.



# New York Recitals Bring Excellent Programs

**Number of Events Increases as Season Swings into Stride—Goldsand Gives Two of Three Historical Recitals—Vienna Sängerknaben Make a New York Debut—Chaliapin Attracts Throng—Novaes Returns after Long Absence—Stückgold Wins Ovation in Song Program**

ALTHOUGH New York's concert season was somewhat tardy in gaining momentum, it seems at last to have reached its normal stride. Programs of many established favorites have attracted large audiences and several newcomers made excellent impressions. Fritz Kreisler gave his second recital. Harold Bauer delighted a capacity house in a Town Hall program and Ossip Gabrilowitsch in his pianistic capacity was welcomed with enthusiasm.

## John Crouch, Pianist

John Crouch, pianist. (T. H.) Nov. 8, evening.

Adagio in G Minor.....Grazioli-Friedmann  
Gigue in E Minor.....Loeilly-Godowsky  
Sonata in F Major (Köchel 332).....Mozart  
Kreisleriana.....Schumann  
Alborado del Gracioso.....Ravel



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de Lune; Danse de Puck.....Debussy  
Spanish Rhapsody.....Liszt

Mr. Crouch is a member of the music faculty at Vassar. His performance revealed musicianship and taste resting upon a foundation of excellent technique. His playing was of the intimate rather than the highly sonorous type and he, wisely, kept it within its proper limits.

The Mozart sonata was delightfully played, and the Kreisleriana, which is not



A Cartoonist's View of Ossip Gabrilowitsch, Who Attracted a Large Audience for a Poetic Piano Recital

heard often enough, had a well-balanced and interesting reading. The French works were atmospheric and won especial approval of the audience. D.

## Robert Goldsand Returns

Robert Goldsand, pianist. (T. H.) Nov. 9, evening.

La Ténébreuse; Le Bavolet  
Flottant.....Couperin  
Gavotte et Variations.....Rameau  
Sonata in D Major.....Kuhnau  
Variations in E Minor.....Handel  
Prelude and Fugue in D Major;  
Chromatic Fantasy and Fugue.....Bach  
Two Sonatas.....Scarlatti  
Sonata in A Major.....Philipp Emanuel Bach  
Fantasia in C Major.....Haydn  
Rondo in A Minor, Alla Turca.....Mozart  
Sonata, Op. 57 (Appassionata).....Beethoven

In the first of three recitals of historical character, Mr. Goldsand brought forth some of the most delightful music of olden days, not all of which was entirely familiar. The artist's technique, which is far above the average, was tempered to the light character of some of the pieces, resulting in charming performances. In the Bach fugues there were clarity, depth and a definite understanding. From the simplicities of Couperin to the breadth and depth of the Beethoven Appassionata is a tremendous distance. Mr. Goldsand traversed it with artistry. J.

## Vienna Sängerknaben Charms Audience at First New York Concert

It is difficult to listen to the Vienna Sängerknaben with an unprejudiced ear. Remembering that this boys' choir traces its lineage to the Fifteenth Century and that Haydn and Schubert, Mottl and Krauss, sang in it, one is tempted, for sentiment's sake, to admire wholeheartedly the living representatives of a past glory. Perhaps this sentiment influenced the crowded



Mabel Zoeckler, Soprano, Won Favor with a Discriminating Audience at Her Debut

audience that heard the Sängerknaben's first New York concert in the Geo. M. Cohan Theatre on the evening of Nov. 9. Be that as it may, a spirit of eager enjoyment, almost of camaraderie, was in the air. Even if the singing boys had been less worth hearing, it is probable that they still would have been cordially received.

As a matter of fact, no apology for the enthusiasm was needed. The twenty odd boys touring the country with Dr. Georg Gruber as their musical director can claim respectful attention in their own right. Voices as good may be heard elsewhere, the choir's technique is not conspicuously superior to that of the best boys' choirs in America; but the Vienna ensemble sings with a zest and a fine sense of musical values it would be hard to surpass.

The first and third parts of the program contained miscellaneous sacred and secular works by Schubert, Mendelssohn, Burkhardt and Johann Strauss, in addition to folk songs; the second part was devoted to Mozart's Bastien and Bastienne, sung in costume with enchanting effect. And the inclusion of Dixie among many encores was as tactful as the boys' English diction was charming. R.

## Mabel Zoeckler Heard in Debut

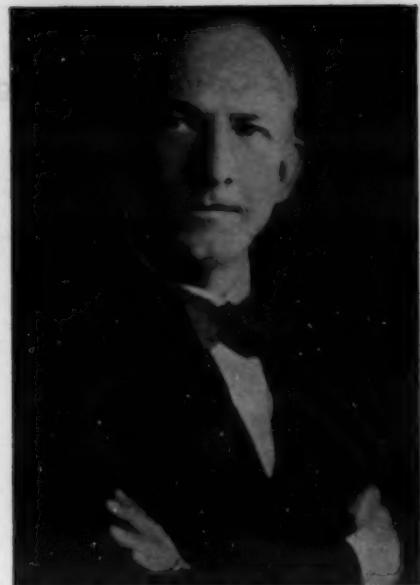
Mabel Zoeckler, soprano. Rudolph Gruen, accompanist. (C. H.) Nov. 10, evening.

Non più di Fiori, (Clemenza di Tito);  
Das Traumbild; Das Veilchen.....Mozart  
Immer Leiser Wird mein Schlummer;  
Ständchen; Mainacht; Sandmännchen; Meine Liebe ist Grün.....Brahms  
Dieu de Grâce (Résurrection).....Alfano  
Après un Rêve.....Fauré  
Chanson de l'Alouette.....Lalo  
Blind Weavers.....Hors  
Pastorale.....Stravinsky  
Fury of the Sea.....Tours  
Go, Lovely Rose.....Quilter

Miss Zoeckler is a winner of one of the New York State Federation of Music Clubs' annual awards. As a debut recital this was an excellent one, for her singing

## Key to Abbreviations

C. H.....Carnegie Hall  
T. H.....Town Hall  
B. P.....Barbison Plaza  
Ch. H.....Chalf Hall  
E. A.....Engineering Auditorium  
J. S. A.....Juilliard School Auditorium  
R. H.....Roarich Hall  
S. H.....Steinway Hall  
W. A.....Wanamaker Auditorium  
W. A. B.....Waldorf Astoria Ballroom



Henry Hadley Led an Orchestral Group in Native Works at the American Academy of Arts and Letters

had much to recommend it and such faults as there were will undoubtedly be eliminated by experience. The voice is one of excellent quality and is well used, especially in its high range.

The young artist's best singing was done in more placid songs of lyric character, such as the Fauré and Mozart's Veilchen. The difficult, wordless Pastorale of Stravinsky was also extremely well sung. Y.

## Native Works Given at American Academy of Arts and Letters

The sixth annual concert of compositions by native composers, sponsored by the American Academy of Arts and Letters, was given in the auditorium of the academy on the evening of Nov. 10, Henry Hadley conducting a group of orchestral players.

The concert began with a Fantaisie and Fugue for organ by S. Archer Gibson, played by the composer. This was followed by Philip James's Overture in the Olden Style on French Noël's which Mr. James conducted. The remaining works, led by Mr. Hadley, were excerpts from Henry F. Gilbert's Indian Sketches; McKinley's Masquerade; MacDowell's Suite in A Minor, and Mr. Hadley's Streets of Peking. D.

## Guimar Novaes Returns

Guimar Novaes, pianist. (T. H.) Nov. 12, afternoon.

Organ Prelude in G Minor.....Bach-Siloti  
Fantasia con Fuga.....Bach  
Improvisation in F Sharp.....Chopin  
Mazurka.....Chopin  
Sonata in B Flat Minor, Op. 35.....Chopin  
O gineite do Pierrosinho.....Villa-Lobos  
O chicote do Diabinho.....Villa-Lobos  
El carrer, el guitarrista i el vell caval.....Mompou  
Evocation; Navarra.....Albeniz

In her first phrases, Mme. Novaes answered the questions that were uppermost in many minds as she began her first New York recital of six seasons. Her years of domesticity and partial retirement in Brazil had put no rust on her equipment. Her fingers were sure, her pedalling clear. But had she changed as an artist and interpreter? As the program went forward, the answer was the negative one. Some may have felt a slight gain in power. Others may have sensed an increased tendency to dramatize. But the obvious facts were that the tone had its former caress and glow, rapid passages rippled with their old sparkle and sheen, the instrument sang lyrically in a play of iridescent color.

Especially in the first part of her program, there were abrupt and possibly exaggerated contrasts in dynamics and a

(Continued on page 23)



HELENE

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## WORCESTER GROUPS SUSTAIN PROGRAMS

### Local Organizations Hold Forefront in Current Concert Giving

WORCESTER, Nov. 20.—Music by local groups has taken the forefront during the past fortnight. The recently organized Luther Male Chorus gave its first program on Nov. 10 in Greendale Lutheran Church under the leadership of Verner W. Nelson. Mabel Anderson-Pearson, contralto; Myrtle Olson, violinist, and Oscar Gustafson, organist, assisted.

The Worcester Oratorio Society marshalled about 300 voices at its opening rehearsal on Nov. 7, in preparation for its annual performance of Messiah on Dec. 27 in Mechanics Hall with J. Vernon Butler conducting. The society recently re-elected its entire slate of officers, headed by Harry C. Coley, who has done much to restore this favorite musical event to a sound financial basis.

### Glee Club Has New Director

Milton C. Snyder is the new director of the Lions Glee Club, replacing Clifford F. Green, who resigned to devote more time to other interests. The club is considering the organization of a contest for all the glee clubs of Worcester County.

Hugh Giles gave a well chosen program of organ music in Piedmont Church on Nov. 6, with the choir of that church assisting.

Augusta M. McDevitt sponsored another annual concert by Antonio Netto, baritone, on Nov. 20 in the ballroom of the Bancroft Hotel under distinguished patronage. Emilio A. Roxas was the accompanist.

Three of the eleven programs in the over-subscribed Fine Arts Course at Clark University touch upon music. Olin Downes lectured on Oct. 28 on The Experiences of a Metropolitan Music Critic, and on Nov. 1 Doris Humphrey and Charles Weidman presented their American dance creations. Doris Kenyon will appear on Nov. 22 in her program of Lyric Silhouettes.

JOHN F. KYES, JR.



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BUY CHRISTMAS SEALS

## Home Again for Thanksgiving!

MINNEAPOLIS, Nov. 20.

—From Africa to Minneapolis, the tour now completed in the latter city by Amelita Galli-Curci has extended over 40,000 miles. Returning to America on the Monterey, which arrived in Los Angeles from Australia and New Zealand, Mme. Galli-Curci and Homer Samuels, her husband, who is the pianist at all her concerts, turned their faces toward Minneapolis in order to spend Thanksgiving with Mr. Samuels's relatives and to give a concert on Nov. 28.

It was on Jan. 30 that they left this city with a schedule of nearly 100 concerts to be fulfilled abroad, and snow was falling as the diva stepped from the train on her return. But the travellers took it philosophically. "We always seem to get home in weather like this," they said.

One of the incidents that seemed to stand out in the diva's memory of her journey was a picnic on a little island in the Zambesi River. Monkeys surveyed the party from the vantage point of convenient trees, and liked the appearance of the food so well that they finally, with much chattering, swung themselves to the ground and accepted



Amelita Galli-Curci and Homer Samuels See America Once More as They Arrive in Los Angeles, En Route to Minneapolis, from Australia and New Zealand

biscuits from the hospitable hands of the musicians.

Mr. Samuels carried a small movie camera on the tour, but when he wished to take pictures of African natives he found them not only "camera conscious" but determined to make money as models. "Though they were half naked," said Mme. Galli-Curci, "they had their pride. Their policy was payment in advance. The movies (she smiled) have evidently educated them in more ways than one!"

### OBERLIN HAILS SOKOLOFF

Cleveland Orchestra Gives Fine Program—Lily Pons Is Heard

OBERLIN, Nov. 20.—Nikolai Sokoloff was greeted by an enthusiastic audience when, on Oct. 25, he conducted the Cleveland Orchestra in Tchaikovsky's Fourth Symphony, Debussy's La Mer and compositions by Sibelius and Mendelssohn.

Making her local debut on Nov. 9 before a crowded audience in Finney Chapel, Lily Pons gave a recital marked by fine taste. Chief among her offerings were arias from Lucia di Lammermoor, Rigoletto, La Perle du Brésil, and Rimsky-Korsakoff's The Tsar's Bride. Assisting were Ary van Leeuwen, flutist, and Giuseppe Bamboschek, accompanist.

George Wain of the Oberlin Conservatory faculty gave a clarinet recital on Nov. 4 in Warner Hall. His program included compositions by Milhaud, Debussy, Saint-Saëns, Delmas and Brahms. John Frazer of the 'cello department, and William K. Breckenridge, accompanist, assisted.

### Josef Hofmann Opens Tour with Philadelphia Orchestra

Josef Hofmann opened his tour as soloist with the Philadelphia Orchestra on Nov. 18 and 19. A recital at the Bronxville Theatre, Bronxville, N. Y., under the auspices of the music department of the Woman's Club was arranged for Nov. 20, to be followed by appearances at New Haven and Ottawa. Mr. Hofmann's New York recital is scheduled for Jan. 20.

### Lee Pattison Inaugurates Open Recitals at Sarah Lawrence College

Lee Pattison, who is teaching piano at Sarah Lawrence College, Bronxville, N. Y., has inaugurated an unusual series of open concerts in addition to his regular private lessons. Every Friday he plays a program to which come all the music students, and any other students and members of the faculty who want to listen. Mr. Pattison usually devotes each program to a single composer, and gives a short talk on the music. Large gatherings have attended, for music is an interest shared by the entire college, as well as seriously pursued by its particular students.

Mr. Pattison will play in one of Guy Maier's Musical Journeys in New York on Dec. 4, illustrating the Chopin program. Later, Mr. Maier will visit Mr. Pattison at the college, where they will repeat the program. Mr. Pattison teaches two days in his New York studio.

### Edward Johnson and Helen Gleason to Sing for Diet Kitchen Benefit

Edward Johnson and Helen Gleason will sing at the thirtieth anniversary concert to be given for the benefit of the New York Diet Kitchen Association in the Waldorf Astoria on the morning of Dec. 6. A duet from Romeo et Juliette will be a feature of the program, which will include songs by Purcell, Handel, Strauss and others.

Mrs. William D. Gaillard is president of the association. The chairman of the concert committee is Miss Mary L. Pruyn.

## NOVEL WORKS ARE GIVEN BY ORMANDY

### Minneapolis Symphony's Season Proceeds with Distinguished Soloists

MINNEAPOLIS, Nov. 20.—The thirteenth season of the Minneapolis Symphony Orchestra is proceeding impressively. Programs have been given on Friday evenings, except on the occasion of the first concert, given on a Saturday in connection with Homecoming Week festivities of the University of Minnesota, with which the orchestra is affiliated. Under the baton of Eugene Ormandy, the ensemble has a personnel that it almost unchanged, and it has been heard by enthusiastic audiences.

A novelty at the first concert, on Oct. 29, was Eugene Zador's Variations on a Hungarian Folk Theme, performed for the first time in America outside of Philadelphia. Another "first time" was later recorded in the playing of Bach's Chaconne as orchestrated by Jenő Hubay, with whom Mr. Ormandy studied. Honegger's Rugby had its local premiere on Nov. 18. Other works have included Sibelius's Second Symphony (almost a novelty), the Fifth Symphony of Tchaikovsky, Respighi's The Fountains of Rome, Wagner excerpts, the Moussorgsky-Ravel Pictures at an Exhibition and Schelling's A Victory Ball.

Singers of widely different types have appeared as soloists in the persons of Lily Pons and Göta Ljungberg. The former took part in the first concert, singing arias from The Magic Flute and the Mad Scene from Lucia di Lammermoor. Mme. Ljungberg was heard on Armistice Day, contributing the Prayer from Tannhäuser and the Liebstd from Tristan und Isolde.

VICTOR NILSSON

### Teslof Singers Heard on Air

The Teslof Singers, a group of twenty-six voices from Akron and Cleveland, trained by Jean Teslof of New York, broadcast from WTAM, Cleveland, on Nov. 22, on a large NBC Red Network. Mr. Teslof conducted.

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## Opera Renews Its Glamorous Appeal

WITH the parting of the curtains at the Metropolitan Opera House last Monday night, an institution entered its fiftieth year and an impresario his twenty-fifth as general manager of that institution. Both have made history. Today, both stand in a peculiar relation to the music of America, because they loom solitary and isolated in the sphere of permanent opera for our public. For the Metropolitan to go the way of transient opera companies would be unthinkable. The prestige accumulated through half a century of opera on a sumptuous scale has made Metropolitan a household word wherever opera is sung or discussed. To wipe it out would be like wiping out the New York skyline or the Bank of England, in the thoughts of people of the Old World. Bearing the burden of taxes for the continuance of their own governmentally subsidized opera houses, Europeans find it difficult to comprehend what has happened to the institution that has been regarded as the richest of all operatic fixtures.

As pointed out by an editorial in the New York *Evening Post*, the American in turn is likely to miss the point when he begins comparing admission prices here and abroad and wondering why Europe has "popular" opera for the many and America expensive opera for the few. No one in New York will be paying taxes to meet the costs of the sixteen weeks of opera-giving now begun by the Metropolitan. Only those who buy tickets, or have enrolled themselves among the financial backers of the re-constructed holding and operating companies, will be contributing anything toward defraying the expenses of what is about the most costly form of art-entertainment mankind has devised. For the lower-scale performances now in progress in Berlin, Dresden, Vienna and innumerable other cities of the Old World, every citizen or subject is contributing hard cash. This, we are reminded by the *Post* editorial, the American is prone to forget. When he talks glibly of subsidies, he overlooks the source of these subsidies—the general taxation of the general public.

So it is that the new season is a test not only of the Metropolitan's ability to weather the most adverse conditions of its long and glamorous history, but of the American system whereby opera, without governmental sanction and subvention, must either have the private subsidy of

families of wealth or pay its own way on a frankly commercial basis. The Metropolitan, it would seem from the revelations made at the time of the re-organization last spring, has been much less on the social subsidy basis and much more on the box-office commercial basis, than the public generally has realized. But a commercial basis which is not for the purpose of making money, but of breaking even, in order that an art mission can be continued when it could not otherwise continue, is to be regarded in quite a different light than a private theatrical venture in which opera is given on the same speculative basis as any other business that is conducted with the hope of gain.

Curtailed to sixteen weeks, the season promises novelties and revivals, beginning with the Metropolitan's first production of the Strauss Elektra on Dec. 3, quite as attractive as the usual lengthier array for the longer seasons of the more recent past. The company has not been materially altered and there are new artists of an international repute to balance those who have departed. Mr. Gatti-Casazza has continued his past policy of engaging fresh American voices and the company has about the usual number of native artists. Add to this the promised production of another American opera, Gruenberg's The Emperor Jones, and it will be seen that the Italian generalissimo has made something more than a routine devoir to the country which has sustained him at the helm longer than any of his predecessors. Economic conditions permitting, the shortened season ought to be a good season.

\* \* \*

## Give Transcribers Their Due

CARELESSNESS in the preparation of the lists of numbers printed and distributed as programs grows apace. Whether the artists themselves are to blame or those who relieve them of minor worries, such as the writing down in legible shape of titles and names of composers to be sent to the printer, is often a mystery. Those managements that have press departments, or where some member of the concern takes a personal interest in printing, undoubtedly have caught and corrected innumerable errors and rectified a multitude of omissions. But there are too many instances in which opus numbers are disregarded, instances where a composer has written more than one piano or violin work in the same tonality; and it is no rarity to find the tonality as well as the opus number omitted, with the listener left to guess which one of several compositions he is about to hear, until the artist is actually playing it.

MUSICAL AMERICA long has contended that the names of the poets who wrote the verses should appear on song programs beside the names of the composers. Only occasionally does an artist trouble to do simple justice in this matter. Word leaflets are frequently distributed to audiences at song recitals, with no names—or, perhaps only the names of the translators—connected with the texts.

Of late, many instances have been noted wherein transcriptions for violin, piano or other instrument or combination have been listed on recital programs as if these were the original compositions. There have been violin programs in which possibly half of the works played have been recruited to the string repertoire from the spheres of piano, organ, orchestra or voice, with credit sometimes given the transcribers, sometimes not. Pianists have made use of Bach compositions that were conceived in other terms than those of the klavier keyboard, such as the chorale preludes, but only those who know their Bach better than the everyday listener can be expected to know him are aware of the intervention of an arranger in a variety of instances. The transcriber should be given his due. Sometimes, also, the issue is one of fairness to the composer. He really didn't write it that way!

## Personalities



George Bernard Shaw, Once a Music Critic Who Wrote with a Trenchant Pen, Shows That He Has Not Lost Interest in the Art, Nor in Musicians. Here He Is with Harriet Cohen, the British Pianist Who Is Now Touring the United States

**Strauss**—Paraphrasing Mary Tudor's remark about Calais, Richard Strauss is recently quoted as having said, "If you open my heart when I am dead, you will find graven upon it, 'More strings, for heaven's sake!'"

**Schönberg**—"Infant prodigies," Schönberg is reported to have said, "are remarkable for already being as untalented at six years of age as most people are at sixty."

**Damrosch**—Among the new members elected to membership in the American Academy of Arts and Letters, is Dr. Walter Damrosch.

**Gaul**—Songs by Harvey Gaul, correspondent for MUSICAL AMERICA in Pittsburgh, will be heard on concert programs of Maria Jeritza during the present season.

**Iturbi**—Maria, the fourteen-year-old daughter of José Iturbi, who accompanied her father to America this season, was hostess with her father at a Thanksgiving party at the Barbizon Plaza for some eighty musical children, given under the auspices of the New York Association of Music School Settlements.

**Johnson**—In spite of the fact that he is celebrated as an operatic singer in two hemispheres, Edward Johnson, tenor of the Metropolitan, made a debut only recently—as a lecturer, when he spoke at the New School for Social Research. Mr. Johnson's subject was The Singer and His Rapport with His Public.

**Schumann-Heink**—Celebrating the golden jubilee of Ernestine Schumann-Heink, a gala performance was recently given in the Roxy Theatre, where the eminent contralto fulfilled an engagement. Mme Schumann-Heink was presented with a gold plaque, the presentation being made by Dr. Paul Schwartz, German consul-general. In the audience were the commander and officers of the cruiser Karlsruhe, the first German war ship to enter the port of New York since 1913.



# What They Read Twenty Years Ago

in MUSICAL AMERICA for NOVEMBER, 1912



Adeline Gense, the Eminent Danish Dancer, and Geraldine Farrar on the Kronprinz Wilhelm Just Before Arriving in New York

◁ ▷

~1912~

~1912~

◁ ▷

**But How Short Its Life!**  
By far the most important event since the beginning of the present musical season in New York took place last Saturday afternoon in the inauguration of Aeolian Hall and the simultaneous American debut of Gottfried Galston.

~1912~  
**Still Going Strong**

Lucrezia Bori, the youngest prima donna of the Metropolitan, will make her debut next week.

~1912~  
**The Ariadne Premiere**

Mizzi Jeritza of Vienna proved vocally an excellent Ariadne.

~1912~

**And the Public Did the Rest**

There were 1730 lines in D'Annunzio's libretto, Parisina, which Mascagni is setting to music. The composer cut out 250 of them.

~1912~

**Or Does It Only Seem Longer?**  
"It is far wiser that the artist marry," said Pasquale Amato. "The average married singer lasts until the age of fifty or fifty-five."

~1912~

**As It Was in the Beginning . . .**  
(Headline) MUNICIPAL OPERA IMPRACTICABLE IN AMERICA SAYS OTTO KAHN.

~1912~

**Oh, Them War Benefit Concerts!**  
Margaret Wilson, daughter of the president-elect of the United States, was working to complete her musical education with a view to making a career as a singer. Her father's elevation to the presidency has forced Miss Wilson to abandon her hopes.

~1912~

## SPECIAL PRODUCTIONS DIRECTED BY HARTMANN

Head of Municipal Theatre in Chemnitz Sponsors Performances of Works Not Usually Heard

CHEMNITZ, GERMANY, Nov. 15.—Hans Hartmann, one of the youngest German theatre intendants, who directs the Municipal Theatre here, has extended to the artistic field the propaganda work which at the present time

is customary and necessary with all German theatres. At very low prices, twenty-five pfennigs to one mark, performances are given of special works which do not have a place in the evening repertoire.

The first such performance was under the slogan title of the Ariadne Material in Music. Beginning with a new staging of Richard Strauss's Ariadne auf Naxos by Karlheinz Gutheim, the offerings that evening were the Lamento d'Arianna by Monteverdi.

VICTOR  
RECORDS  
KNADE  
PIANO

Rosa Ponselle

METROPOLITAN  
MUSICAL BUREAU  
118 W. 57th St.,  
New York City

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

Direction  
D. F. McSWEENEY  
113 West 57th Street  
NEW YORK  
Steinway Plaza

the Ariadne auf Naxos melodrama by Benda, Die verlassene Ariadne, miniature opera by Milhaud, and a dancing feature based on the music of Bürger als Edelmann.

The next performances are planned

on the subject of Christgeburt after an old German Christmas play by Ludwig Weber, then a performance called Wagner Unknown—Wagner Immortal, as well as several one-act operas and ballets.

## From Musical America Readers

**How Hugo Wolf Became Known**  
To the Editor of MUSICAL AMERICA:  
After reading in MUSICAL AMERICA of the death of Dr. Heinrich Potpeschnigg, I thought it would interest you to know that it was my mother, Etelka Gerster, who, engaging Dr. Potpeschnigg as regular accompanist in the Gerster School, made him decide to leave Graz and take up his residence in Berlin.

One day, during an interval between work, Dr. Potpeschnigg played a few bars of a melody unknown to us at that time. My mother asked him what it was, and he said, "It is a song called Gesang Weyla's by a friend of mine whose name is Hugo Wolf."

My mother asked him to play more, and became so entranced that she decided that Julia Culp, her young artist pupil, should give a recital composed entirely of Wolf songs. It was through this performance that Hugo Wolf be-

came known in the musical world.

BERTA GERSTER-GARDINI  
New York, N. Y.

### Music as a Mind-Trainer

To the Editor of MUSICAL AMERICA:  
In Dr. Kwalwasser's book, Problems in Public School Music, the author claims that music as a mind-trainer is a myth and almost approaches zero.

I have always felt that it is a mind-trainer of the sternest kind when properly studied. Certainly teaching music has trained my mind.

I also believe that when we leave this world we take with us the fruits of the work we have done mentally. We may not play upon the harps or make ancient or modern music, but I believe that we get something from the study of an art that goes with us. I wonder what other readers may think.

RUSSELL S. GILBERT  
Orange, N. J.

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# SCORES SENSATIONAL SUCCESS AS THE GREATEST LIEDER SINGER IN



**"A LIEDER SINGER OF HIGH RANK"**

Henderson in

**"RANKS WITH THE MOST IMPORTANT SONGS  
OF THE LAST YEARS"**

J. A. M. in Staats Zeitung

**"NOBLE AND ELOQUENT BEYOND ANY RECENT  
PERFORMANCE OF IT WE HAVE HEARD"**

The

**"PROJECTED GREAT MUSIC AS IT IS  
SELDOM PROJECTED"**

H. H. in the Times

**"AUDITORS ENTHRALLED  
THROUGHOUT THE  
AFTERNOON"**

Bohm in the Herald-Tribune

# Grete Stueckgold

**FIRST  
NEW YORK  
RECITAL  
TOWN HALL  
NOV. 16, 1932**

Ma  
after ha  
soprano. H  
at her comman  
singer panting despi  
But this accomplished  
gold's have we been permit  
with so many superlative achiev  
Mainacht," the transfigured peace o  
Unquestionably the peak of the recital w  
was communicated with such poignancy as t  
"Staendchen" of Strauss was no less entrancingly  
the mood of her songs, and by her unaffected, gent

Grete Stueckgold has been almost a stranger during the past few years . . .  
The artist never failed to captivate by the radiance of her appearance, the  
... We state right here that the Lieder program of Grete Stueckgold ranks with the  
her middle register, which has always been her supreme asset, she again yesterday  
sweetness—will remain long in one's memory. Her treatment of the mezzo voice deserve  
brilliant, clear of a radiating force, which reminded one of a great Wagnerian heroine. Her h  
stamped Grete Stueckgold as a lieder singer. . . . The concert was as refreshing a treat of beau

Grete Stueckgold was cordially welcomed yesterday by a large audience, and before she had completed her  
group cordiality had become enthusiasm. The assembly had swiftly discovered that it was enjoying lieder singing  
more than common merit and it settled down for an afternoon of aesthetic delights.

As an opera singer, Mme. Stueckgold had been accorded calm and respectful approval. As an interpreter of German songs  
had been unknown here, although she had long ago won repute in her own country. But German reputations often burst like bubbles  
when they are blown across the Western ocean. This will not be the misfortune of Mme. Stueckgold. She proved beyond all question  
that she is a Lieder singer at high rank.

Her voice is a light soprano of sufficient range, flexible and capable of delicate nuance as well as occasional emphasis, and possessing  
indefinable but priceless quality which radiates sensitive feeling and can even glow with deep emotion. The voice is distinctly not dramatic.  
a purely lyric organ, having the color and variety needed for the intimate communications of song.

An unusually well developed breath control, which enabled the lady to sing some of the longest and withal most fluent phrases ever heard here from  
Lieder singer except Julia Culp and the forgotten Maud King Clark. This power to sustain extended phrases was not abused. The artist displayed it  
when text or music or both seemed to require it. And it brought musical fruit in the florid passages of Handel's "Had I Jubal's Lyre," one of the  
numbers of the matinee period. Finally there was diction, diction of pure vowels and sharply lined consonants without interference in legato.

In short Mme. Stueckgold's equipment was adequate to her serious task. If that had been all, she would have commanded only the admiration due to a well trained  
singer. But her interpretations revealed the fact that she had poetic imagination, deep insight into the musical nature of every number and the ability to plan a de  
genuinely emotional in numbers demanding emotion and opulent in grace, charm and human fancy in the songs of lighter thought. The soprano found a suitable  
investiture for several moods of widely varying character and in her best achievements left her hearers with the conviction that the entire content of the song had  
disclosed to them.

New York Sun, Nov. 17, 1932



## IN YEARS

Anderson in the Sun

## NT SONG EVENTS

ANY RECENT  
ARD"

Thompson in the Post

S

# Stueckgold

... In view of the extraordinary beauty of their performance, the program is worth quoting in full...

Schubert, Brahms, Hugo Wolf, Richard Strauss. . . .

... The recital was intrinsically distinguished in taste before a note was heard. When one says that the two artists realized its potentialities almost completely, that they projected great music as it is seldom projected, it will perhaps be understood that it is difficult to comment upon their work without a straining after superlatives.

Specifically, the great success of yesterday afternoon's performance rested upon rare artistic endowment, a complete absence of the ego that thrusts itself between music and audience and a technique and voice usually commensurate with the high quality of the artist's demands. Mme. Stueckgold has not been heard here for some time. She finished an exhaustive program in better voice than she began it. The difficult vocalise in the "Die Mutter an der Wiege," which encoored the last group, amply proved this fact by the beautiful variety of color, flexibility and control it displayed. Moreover, the voice grew steadily in brilliance and size as the recital continued; nor does this mean that it was not entirely equal to a movingly lovely projection of the first song on the list. It is a big resonant organ of wide range and inherent depth.

It was the use made of this fine instrument, however, which distinguished the recital. Mme. Stueckgold's sincerity and understanding enabled her to transform the vocal quality at will. It was tender and subdued in color in the Schubert "Wiegenlied," brilliant and gay in the Brahms's "Vergebliches Standchen," steeped in somber contemplation for the Brahms's "Der Tod." It remained for Hugo Wolf's "Mignon," however, to display the singer's superb dramatic power. . . .

New York Times, Nov. 17, 1932.

It is a long recognized fact that distinguished opera singers seldom are equally distinguished in the concert hall. The broad stroke appropriate to operatic delineations cannot be applied successfully to the interpretation of songs, and few singers are sufficiently expert in the handling of the voice to adapt their resources to the subtler idiom. A rare exception, however, was provided by Grete Stueckgold, soprano, of the Metropolitan Opera Company, who, for the first time, was heard locally in recital in Town Hall yesterday afternoon.

Madame Stueckgold's crystalline voice has often given pleasure in such parts as Elsa and Sieglinde, and her beguiling Germanic pulchritude has been no less potent in lending these impersonations verisimilitude. But not even the most ardent admirer of the soprano in the past could have suspected the extraordinary types she was capable of scaling as a singer of German Lieder.

Madame Stueckgold held her auditors enthralled throughout the afternoon. Her voice gained in warmth and expressiveness as she progressed and evidenced no fatigue after having traversed its arduous course. Her school has been so all-embracing that she was enabled to be in turn, as the composer required, coloratura, lyric or dramatic soprano. Her tonal palette was prismatic in scope. The most delicate pianissimo, and intense, unforced fortissimo, and the innumerable intervening tints and shades were equally under her command. Her breath control seemed to know no limitations. Such trying phrases as "und die einsame Thraene rinnt," from Brahms's "Mainacht," which ordinarily leave the accomplished cantatrice had considerably more to offer than mere vocalization. Not since Elena Gerhardt, who was not endowed with a voice of the calibre of Madame Stueckgold, has been permitted to hear such completely satisfying conceptions of German Lieder. All moods, grave and gay, were encompassed with consummate artistry. In a recital teeming with relative achievements, it is difficult to give a detailed account of individual songs within the limitations of a newspaper review. Unforgettable were the ecstasy and pain of "Die georgene Nacht," the passionate affirmation of "Von ewiger Liebe."

The recital was reached in the soprano's recreation of Hugo Wolf's "Mignon." Here the rathoming of the composer's and poet's intention was clairvoyant, the sense of nostalgia poignant as to become almost unbearable. Hardly less moving was the somber "Ruhe meine Seele" of Strauss. Ravishing in its arch humors was the "Elfe" of Wolf and the entrancingly uttered. Madame Stueckgold heightened the effect of her interpretations by discreet, wholly spontaneous facial expression, chameleon-like in its ability to reflect unaffected, genuinely charming stage presence. Her numerous encores were all inimitably given, but the most haunting was the nobly voiced "Gesang Weyla's" of Wolf.

New York Herald-Tribune, Nov. 17, 1932

st few years . . . All the greater and heartier was the applause which greeted the soprano yesterday at her recital in Town Hall.

her appearance, the mature beauty of her womanhood, the stateliness of a golden haired Demeter, the charm of her personality—all of which conquers the hearts of her listeners. With old rank with the most important song events of the last years . . . The voice seems to have gained in range and volume. The warm and expressive depth suggests the pronounced timbre of a contralto. With gain yesterday entranced her public; also, her singing is invested with nobility, beauty and culture. The marvelous "pianissimo" of Schubert's "Wiegenlied"—of exquisitely fine texture, carrying capacity and mezzo voice deserves high praise and was compellingly effective in Brahms's "Der Tod, das ist die kühle Nacht." However, the greatest miracle has been accomplished in the high register. These high notes are a heroic. Her headnotes were placed with assurance; her sense of rhythm, her coloring and phrasing, a clearcut, meticulous diction, an expressive interpretation—bringing out the inner meaning—all of these a trait of beautiful singing as is seldom heard.

New Yorker Staats-Zeitung, Nov. 17, 1932.

A Lieder recital of rare freshness and charm was given by Grete Stueckgold, one of the prettiest Metropolitan opera song birds in the Town Hall yesterday afternoon. Mme. Stueckgold established herself at this recital as a Lieder interpreter who could give Schubert, Brahms, Wolf and Strauss their due, not just in one song or three but in successive groups of widely divergent moods. She gave to each number the stamp of intelligence, of insight, of sympathy, of emotional sensibility, of grasp, of style. With the first of her tour Schubert songs, "Der Wanderer an den Mond," she compelled admiration for beautiful diction and musical phrasing. In the Brahms "Mainacht" she made grateful use of a well-managed legato. "Von ewiger Liebe" was noble and eloquent beyond any recent performance of it we have heard in New York. Throughout her program the singer had a felicitous way of sustaining the mood through the pauses and the piano postludes.

New York Evening Post, Nov. 17, 1932.

... Mme. Stueckgold was a revelation to those who had previously heard her only on the opera stage and remembered her in the heavy roles of "Aida" and "Lohengrin." Yesterday afternoon her voice and delivery adapted themselves admirably to the singing requirements of purely concert numbers, and in them she also exhibited rare mastery of style, meaningful interpretation and ability to project the many-mooded texts of her exacting program.

... "Wohin" found Mme. Stueckgold in full and gracious command of all her resources. She did the rippling song enchantingly and with a rhythmic sense all too rare in singers. Firm rhythm is only one of the several Stueckgold qualities donating unusual musicianship. Four Brahms gems helped to complete Mme. Stueckgold's conquest of her listeners.

... Exquisite moments and some of true declamatory breadth were evidenced also in the sections dedicated to Wolf and Strauss . . . Wolf's "Verborgeneit" and "Er Ist's" and Strauss's "Morgen" and "Serenade" were examples that delighted the audience especially.

New York American, Nov. 17, 1932, By Leonard Lieblich.

EXCLUSIVE  
MANAGEMENT

ANNIE FRIEDBERG

250 West 57th St., New York City



## BUFFALO CALENDAR HAS FINE RECITALS

### Three Courses Present Visiting Artists—Two Series Given in Homes

BUFFALO, Nov. 20.—Apparently this city will have a plethora of music during the season. In addition to three courses which present visiting artists, the Van De Mark, the Philharmonic and the chamber music concerts sponsored by the Buffalo Symphony Society, there are two series given in private homes, though on a business basis; a series of Sunday afternoon concerts free to the public at the Museum of Natural Sciences, and numerous affairs given by local choruses and individuals. This list does not include a possible series by the Buffalo Symphony Orchestra.

Mary Doran, a young soprano of Buffalo, appeared in an initial recital on Nov. 2, disclosing a pleasing lyric voice, and unusual ability to grasp and project the mood of the music she sang. The Hart House String Quartet of Toronto gave, at the home of Chauncey J. Hamlin, on Nov. 6, the first one of five recitals. The fine program played by Geza de Kresz, Harry Adaskin, Milton Blackstone and Boris Hambourg contained works by Bach, Beethoven and Brahms, the first-named composer being represented by two contrapuntal excerpts from *The Art of the Fugue*.

#### Rose Bampton Applauded

Rose Bampton, Buffalo contralto, gave a recital before the Chromatic Club on Nov. 5. Her voice, of golden richness, and her splendid intelligence and warmth in delivery of an ideal program aroused great enthusiasm. She also sang before members of the Twentieth Century Club on Nov. 2.

The Buffalo Ensemble, a body of eight mixed voices and five string players, formed and directed by Arnold Cornelissen, made its debut on Nov. 10 at the Statler Hotel. Outstanding were Schubert songs sung by Florence Ann Reid, with luscious tone and musical authority.

John Goss and the London Singers ushered in the chamber music series on Nov. 14, pleasing an audience in the ballroom of the Statler Hotel. In the same hall the following evening, José Iturbi gave his third Buffalo recital under Van De Mark management, and proved as potent an attraction as ever. His interesting program opened with Bach's *Caprice on the Departure of a Beloved Brother*, and his amazing powers impressed even more deeply than before.

MARY M. HOWARD

### Seventieth Birthday Celebrated by Behymer, Los Angeles Impresario



L. E. Behymer, Associated with Music in the Southwest for More Than Forty Years

LOS ANGELES, Nov. 20.—L. E. Behymer, who for more than forty years has brought famous artists to the Southwest, celebrated his seventieth birthday on Nov. 5. Hundreds of letters and telegrams from every part of the country attested the affection in which "Be" is held.

Coming to Los Angeles when this city was little more than a village, Mr. Behymer cast his lot with those who devoted their energies to building a cultural life. His interests have increased with the growth of the Southwest, until today his artists' series are conducted in nearly a dozen cities.

Nor do Mr. Behymer's activities cease with the arranging of concerts. He is a popular speaker, and an honored guest at practically every gathering where civic and altruistic projects are discussed. For nearly three years he has supervised weekly concerts and lectures in Barker Brothers' auditorium, and has been instrumental in furthering many careers.

Despite the present economic situation, Mr. Behymer's current schedule is one of the most ambitious in his career, having begun with Lily Pons early in October and including appearances by Amri Galli-Campi, Lotte Lehmann, Elisabeth Schumann, José Iturbi, Josef Hofmann, Vladimir Horowitz, Joseph Szigeti, the Don Cossack Russian Male Chorus, the Hall Johnson Negro Choir and an attractive list of dancers.

HAL D. CRAIN

## Los Angeles Hears Artistic Lists

### Philharmonic and Other Recitals Claim Attention of Music Lovers

LOS ANGELES, Nov. 20.—Orchestra patrons may have a dull season ahead so far as novelties are concerned, but if they would quit classifying their programs and look forward to keen enjoyment regardless of labels they would be amply repaid, if the second pair of Los Angeles Philharmonic concerts is any criterion. To be sure, who hasn't heard the Overture to *The Bartered Bride*, Siegfried's *Rhine Journey* from *Götterdämmerung*, or even Tchaikovsky's *Fourth Symphony* until he knows almost every bend in the road? But if Galli-Curci's observation that Home, Sweet Home is the world's most beloved song is correct, then greater familiarity with the classics is not likely to breed contempt. Especially, when the orchestra gives such a good account of itself as it did on this occasion in the symphony and the Wagner excerpt.

Artur Rodzinski is not likely to stagnate even though novelties are few. This was his last appearance before his journey east to lead the Philadelphia Orchestra, and he left no stone unturned to reveal every ounce of musical worth. The symphony was particularly well done and brought both leader and men many rounds of applause.

Armand Tokatyan was the soloist, singing tenor arias from *L'Africaine* and *Andrea Chenier*. He used his fine voice effectively and reaped a storm of approval, causing the "no encore" rule to be invoked.

#### Assistant Concertmaster Conducts

Henry Svedrofsky, assistant concertmaster, took over the baton for the second Sunday afternoon concert on Nov. 13, on which occasion Clemence Gifford, contralto, was soloist. Mozart's *Symphony in E Flat*, No. 39, (Kochel No. 543) held the centre of interest, with Miss Gifford winning the lion's share for her artistic singing of *Amour viens aider from Samson and Delilah*, *White Horses of the Sea* by Elinor Remick Warren, and *Harriet Ware's The Artisan*. Miss Ware's song, set to Edwin Markham's compelling poem, was particularly thrilling. Both American composers shared the applause.

Giovanni Martinelli returned for a concert under the Behymer management on Nov. 8. Arias from several of his stage successes held the most attention, although there were several songs, both in English and other languages, that were exceedingly effective. Among these was one by Gianini, *Tell Me, Oh Blue, Blue Sky*, and Dvorak's *Zingaresque*. The accompanist was Gyula Ormay, who was also heard in solos. The audience was highly demonstrative.

The Hall Johnson Negro Choir, also a Behymer attraction, gave the first of two Auditorium concerts on Nov. 15. It was a rare experience for those who admire this sort of program, done in an authentic manner.

#### American Dancer Impresses

Myra Kinch, American dancer who was recently featured in Max Reinhardt's theatre in Germany, began a week's engagement of dramatic and characteristic dances in the atmospheric Leo Carrillo Theatre in the Mexican Village on Olvera Street, on Nov. 15.

Effectively assisted at the piano by Manuel Galea, Miss Kinch proved her right to join the elect. She has grace, imagination and a rare sense of the theatre which combine to make her work outstanding. Experience should broaden the depth of her artistry, which at present lies sometimes too near the surface. The attraction was under the management of Ed Perkins.

A program of Russian music was given by a group of prominent artists in the Knights of Columbus Hall on Nov. 5. Those appearing were Josef Borissoff, violinist; Elizabeth Ivanova, soprano; Eugenia Bruman, pianist, and Alexis Coroshanski, 'cellist.

A new Christmas cantata by Bernard Hamblen was presented by the choir of the First Baptist Church, Alexander Stewart, conductor, with choir leaders of the city as guests, on Nov. 6. The work made a good impression, Mr. Stewart bringing out its full beauty. Soloists were Hulda Dietz, soprano; Mildred Ware Rhodes, contralto; J. Malcomson Huddy, tenor, and Frans Hoffman, bass. Mabel Culver Adsit was at the organ. The anthems, *Alleluia* and *Bells Over Jordan* were conducted by the composer.

HAL D. CRAIN

### NEW FORUM OPENED

#### Chicago Artists and Music Lovers Organize Musical Society

CHICAGO, Nov. 20.—Nearly 100 artists and music lovers attended the first meeting of the Buchhalter Music Arts Forum, which is formed for the purpose of acquiring and disseminating musical knowledge. An illustrated lecture, *The Influence of Folk Music on the Great Composers*, was given by Mr. and Mrs. Marx Oberndorfer. Adelaide Berkman played piano solos.

Officers are: Mrs. David Hill Danek, president; Clara Friend and Adelaide Berkman, vice-presidents; Knox Hill, recording secretary; Ruth Fleischman, corresponding secretary; Owen Deeming, treasurer, and Mrs. I. L. Buchhalter, counsellor.

Isidore L. Buchhalter was unanimously chosen the first honorary member. The membership will consist of active, associate and non-resident members. Meetings are held on the last Friday of every month in the Fine Arts Building.

M. M.

#### Juilliard School Orchestra Celebrates Fifth Year

The orchestra of the Juilliard Graduate School will observe the opening of its fifth year with a program in the Juilliard Concert Hall on Dec. 3. Included in the music to be conducted by Albert Stoessel will be Beethoven's *Grosse Fuge*, originally composed as the first movement of the Quartet in B Flat Major and arranged for string orchestra by Felix Weingartner. Handel's *Twelfth Concerto Grosso* in B Minor for strings will open the program, and Jerome Rappaport, a graduate of the school, is to be soloist in Beethoven's *Piano Concerto in C Minor*. In the latter number, the orchestra will be joined by Georges Barrère's ensemble of wind instruments.

#### Frederick Jacobi's New 'Cello Concerto to Have Premiere in Paris

PARIS, Nov. 15.—A concerto for 'cello and orchestra, recently completed by Frederick Jacobi for Dorian Alexander, professor at the Ecole Normale, will have its first performance here this winter, under the baton of Alfred Cortot.

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## IBERT SUITE GIVEN DETROIT PREMIERE

### Satirical Impressions Entertain When Played Under Baton of Gabrilowitsch

DETROIT, Nov. 20.—Jacques Ibert's symphonic suite, Impressions of the Day, was given its first American performance at the subscription concerts of the Detroit Symphony Orchestra under Ossip Gabrilowitsch, on Thursday evening and Friday afternoon, Nov. 10 and 11, in Orchestra Hall.

An excellent piece of musical satire, the work elicited hearty laughter from the audiences. They had been invited by Mr. Gabrilowitsch to laugh if they felt so inclined. The work is divided into six sections, each descriptive of things and places in and near Paris. The divisions are In the Subway, Suburbs, An Egyptian Mosque in Paris, Restaurant at the Bois de Boulogne (in which Concertmaster Ilya Schkolnik had the permission of his chief to "get hot" in a waltz theme), Steamship Ile de France, and Parade at a Country Fair.

On the same program was the first performance in Detroit of Bach's Brandenburg Concerto in F Major; Rachmaninoff's stirring symphonic poem, The Island of the Dead, which Mr. Gabrilowitsch prefaced with a fifteen-minute explanation, and Rimsky-Korsakoff's Capriccio Espagnol.

### Kolar Leads "Pop" Concerts

At the third "pop" concert on Saturday, Nov. 12, Victor Kolar led the orchestra in the First Symphony of Kalinnikoff, a work which was introduced here only last season. The rest of the program included compositions by Berlioz, Goldmark, Järnfeldt, Mozart and Liszt.

Sidor Belarski, Russian bass, was soloist with the orchestra at the second of the "pop" concerts on Nov. 5. Mr. Kolar conducted. An all-Russian program by Tchaikovsky and Borodin was presented.

The first of the concerts for young people was given on Saturday morning, Nov. 5. The subject of the concert was The Orchestra. Mr. Kolar conducted and Edith Rhett Tilton, edu-

cational director of the Symphony Society, lectured.

A special concert by the orchestra, sponsored by the Polish groups of the city, was played on Sunday, Nov. 13. This is one of the direct benefits achieved by the organization as a result of its recent Symphony Festival Week, in which all efforts were used to make the city more orchestra-conscious. At this concert Dorothy Miller Duckwitz, pianist, and Mr. Schkolnik were the soloists.

### Chamber Concerts Begin

The Detroit String Quartet played the first of four concerts at the Women's City Club on Nov. 9. The members of the quartet are first desk men with the local orchestra. Their program was made up of Beethoven, Frank Bridge and Milhaud.

The Tuesday Musicales opened its season on Nov. 1 at the Detroit Institute of Arts. The program was divided into two parts, the first half being given over to observing the Washington Bicentennial Celebration and the second half to the work of the Michigan Federation of Music Clubs.

An evening of Brahms's chamber music was played on Nov. 4 at the institute by faculty members of the Art Centre Music School. Those who took part were Edward Bredshall and Evelyn Gurvitch, pianists; Henry Siegl, violinist; and James Stagliano, French horn player.

Under the auspices of the Philharmonic Concerts, Inc., Lawrence Tibbett and Tito Schipa appeared recently in concerts. Mr. Tibbett, in his most successful concert in this city, presented a program on Oct. 31 in Masonic Auditorium. Stewart Wille was at the piano. Mr. Schipa was heard in Orchestra Hall on Nov. 11. It was his first local appearance in several seasons and his singing was distinguished for beauty of tone. Frederico Longas accompanied.

HERMAN WISE

### HONORING MACDOWELL

#### Twenty-Fifth Anniversary of Peterboro Colony to Be Celebrated

The twenty-fifth anniversary of the founding of the MacDowell Colony at Peterboro, N. H., will be widely celebrated throughout the country.

Two thousand units of the National Federation of Music Clubs have already signified their intention of taking part, it is stated by Mrs. Elmer James Ottaway, president of the federation, and junior organizations will also participate in a crusade for the endowment fund. A festival concert in New York is to be held in Carnegie Hall on the evening of Dec. 7. Works by MacDowell will be played on programs during an entire week.

Ernest Schelling is president of the Edward MacDowell Association, Inc., and chairman of the committee for the New York celebration. The corresponding secretary of the association is Mrs. Edward MacDowell. Committee members include Mrs. David Dearborn, Chalmers Clifton, John Erskine, Parker Fillmore, Ernest Hutcheson, Lewis M. Isaacs and Hermann Hagedorn.

The honorary committee also lists the names of Mrs. Ottaway, Harold Bauer, Walter Damrosch, Issay Dobrowen, Artur Rodzinski, Fritz Reiner, William Paley and S. L. Rothafel ("Roxy").

Conductors interested in furthering the movement are Arturo Toscanini, Leopold Stokowski, Frederick Stock,

Eugene Goossens, Nikolai Sokoloff, Serge Koussevitzky, Ossip Gabrilowitsch, Willem van Hoogstraten, Howard Hanson, Hans Kindler and Eugene Ormandy.

### RE-ELECTED CONDUCTOR OF NEWARK FOUNDATION

#### Robert M. Crawford Recalled to Office—Plans Made for Spring Concert—Civic Symphony Heard

NEWARK, N. J., Nov. 20.—Although he had severed his official connection with the Newark Music Foundation, Robert M. Crawford, former musical director, was recalled at the urgent request of the Foundation Chorus and re-elected conductor for the present season. Plans have been made for a spring concert and for periodic broadcasts.

The first of ten lectures on music appreciation under the auspices of the foundation was given by Selma Stark on Nov. 9 before a large and keenly interested audience. The clarity of Miss Stark's presentation and the aptness of her musical illustrations appealed particularly to her listeners.

Philip Gordon conducted the third concert in the series given by the New-

ark Civic Symphony Orchestra on Nov. 3 before an audience that filled the large auditorium of the South Side High School. The program was historical, extending from Bach to Wagner. Arthur Klein was loudly applauded for his performance of Beethoven's Piano Concerto in C Minor.

P. G.

### Condensed Version of Carmen Given at Roxy Theatre

A condensed version of Carmen opened at the Roxy Theatre on Nov. 18 under the conductorship of David Ross. In the cast were: Dreda Aves, Carmen; Greta Alden, Micaela; Nicholas Vasilieff, Don José, and Herbert Gould, Escamillo. The production was arranged by Frank Cambria, managing director.

### United States Marine Band Gives Sousa Memorial Concert

WASHINGTON, Nov. 20.—A Sousa memorial program was played by the United States Marine Band in the Marine Auditorium on Nov. 8. Capt. Taylor Branson conducted.

A. T. M.

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Times, New York, Oct. 31, 1932. By W. B. C.

Fay Ferguson found a cordial audience to greet her yesterday, a public tribute fairly won by the young artist in recent seasons. To personal charm of slender grace, flaxen hair and violet gown, Miss Ferguson added more substantial and musical qualities, formal accent and rhythm in classics of Bach, Scarlatti, Dandrieu and Kammell-Cruxton, expressive fantasy in the "Fete-Dieu a Seville" by Albeniz, which her house long applauded. . . . It was good piano playing that held its audience to the close.

New York American, Oct. 31, 1932. By Greta Bennett.

. . . Possesses a glittering technic and a sense of rhythm that was notable and attractive.

Daily Mirror, New York, Oct. 31, 1932. By Julian Seaman.

. . . Displayed a facile technique, a clean touch, a tone of good quality and a praiseworthy appreciation of musical values.

Staatszeitung, New York, Oct. 31, 1932. By A. H.

This gifted artist commands remarkable technical ability, a well defined sense of rhythm and a touch which in spite of its softness has a wealth of nuances. . . . A remarkable achievement was the rhythmically fluent rendition of Weber's A flat major Sonata. . . . The applause after these numbers was particularly enthusiastic.

This gifted artist commands remarkable technical ability which is evidenced by fluent and clear cut playing of passages, by a well defined sense of rhythm, and by a touch which in spite of its softness has a wealth of nuances. Her offerings were especially pleasing on account of the refreshing vim inspired by her youth. In this respect the classic numbers opening the program were particularly successful.

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## SUCCESSFUL DEBUT BY STRING QUARTET

**Kansas City Applauds Ensemble  
Under Leadership of Arnold  
Volpe**

KANSAS CITY, Mo., Nov. 20.—The first morning concert in a series of five by the recently organized Volpe String Quartet was heard in the lounge of the Bellerive Hotel on Nov. 1. Associated with Arnold Volpe in the ensemble are Turney Gibson, Carroll Cole and Catherine Wellemeier. Their performance of contrasting works was marked by sincere devotion, and the audience was appreciative. Principal items on the program were Mozart's Quartet in C Major and Franck's Quintet, the latter given with the assistance of Lucille Vogel-Cole, pianist. Music by Tchaikovsky, Mendelssohn and Boccherini completed the list.

At a luncheon following the concert, Mrs. George Fuller, civic leader, praised Mr. Volpe's enterprise in behalf of music in this city, and expressed the hope that a symphony orchestra would soon be founded under his leadership.

### Ganz Plays His Animal Pictures

Opening their twelfth season, the Mu Phi Epsilon Musicales presented two guest artists, Rudolph Ganz, pianist, and Mollie Margolies, his assistant, in the President Hotel on Oct. 28. The audience, largest in the history of Mu Phi concerts, applauded Mr. Ganz's playing of his new Animal Pictures. Two-piano works were by Bach-Bauer, Schubert-Bauer, Debussy, Moussorgsky-Pattison, and Beethoven-Saint-Saëns. Mrs. George Cowden and Mrs. Raymond Havens sang a duet from Rossini's Semiramide, accompanied by Mrs. Robert D. Garver. The artists were entertained by the sorority at the Kansas City Club after the concert.

A program by the Kansas City Musical Club on Oct. 17 included a scene



Arnold Volpe, Founder of the String Quartet in Kansas City Which Bears His Name

from Il Trovatore sung by Grace Nelson-McTernan and Rose Ann Carr. Winifred Lee Goldsborough directed a spirited performance of the second act of The Marriage of Figaro, and the Kansas City Training School Orchestra, conducted by N. De Rubertis, took part.

The club's first assembly program featured music of Norway and Sweden. Participants were: Lucille Vogel-Cole, Carroll Cole, Edna Ver Haar Deacon, Gladys Schnorf, Mrs. Adolph Lange, Jr., Mrs. T. J. Strickler, Mrs. Frederick Shaw, Geneve Lichtenwalter and Mrs. John R. James.

Those taking part in the club's annual reception program were: Joseph Meyers, Edna Forsythe, Catherine Hatch, Mary McKee, Catherine Wellemeier, Isabel Curdy, Helen Curdy, Mrs. William J. Crawford and Pearl Roemer Kelly.

### Present Sonata Recitals

Lucille Vogel-Cole, pianist, and Carroll Cole, violinist, have been heard in two sonata recitals at the Hotel Baltimore.

Giving an organ recital in the Grand Avenue Temple on Nov. 1, Powell Weaver played his new Piece Symphonic for organ and piano, with Eric Franker at the piano. The work was warmly received. Also heard were the Temple Choir and the quartet from Congregation B'Nai Jehudah, including Mrs. Arthur Nachman, Mrs. Raymond Havens, James Mack and David Grosch. Both choirs are under Mr. Weaver's leadership.

The Kansas City Ensemble, the members of which are Myron Johnson, Neil McGinness, Lawrence Long, Leon Hinkle and Phillip Stevens, was heard in the first of a series of concerts in Epperson Hall recently. Winifred Lee Goldsborough, soprano, assisted.

BLANCHE LEDERMAN

### Toledo Applauds Negro Choir

TOLEDO, Nov. 20.—An audience numbering nearly 2,000 applauded the Hall Johnson Negro Choir at the opening concert of the Civic Music Course in the Woman's Club on Oct. 27.

## PORTLAND APPLAUDS SYMPHONY OPENING

**Twenty-second Season Is Eighth  
Under Conductorship of  
van Hoogstraten**

PORTLAND, Ore., Nov. 20.—The orchestra players and the audience rose in a body when Willem van Hoogstraten appeared on the platform to conduct the initial concert at the Portland Symphony's twenty-second season on Nov. 7. Beethoven's Seventh Symphony, the Overture to Tannhäuser, a novelty in the form of Weismann's Dance Fantasia and Goldmark's Sakuntala Overture comprised the program which was played with distinction and fine rhythmic and dynamic shading. Enthusiasm ran high.

After the concert a reception was held in the wings in honor of Mr. van Hoogstraten, who is beginning his eighth season as leader. Several days earlier he was entertained at dinner by the Chamber of Commerce.

### Lectures Are Innovation

Informal explanatory lectures, held on the evenings preceding the symphony concerts, are an innovation this year. Harry Grannatt was the lecturer at the first of these events, with Ruth Bradley Keiser and Lillian Pettibone contributing illustrations at the

### Sinfonietta of New York to Give Novel Works

A first New York performance of an Air and Dance by Delius and a revival of The Banjo by Louis Moreau Gottschalk will be featured on the program to be given by the Sinfonietta of New York, conducted by Quinto Maganini, in the Town Hall on Nov. 30. Compositions by musicians who figured at the court of Frederick the Great will also have place on the list. Two more Town Hall concerts are scheduled for Jan. 30 and March 1.

The Sinfonietta will appear in Englewood, N. J., with Rudolph Ganz as soloist, on Nov. 28.

A new composition by Mr. Maganini, The Cathedral at Sens, for solo cello, mixed choir and orchestra, will have

piano. Lenore Gregory, Jane O'Reilly and Mrs. H. Phillips solicited membership for the student training orchestra with the result that sixty members awaited Mr. van Hoogstraten's return. Charles E. McCulloch is the new president of the Portland Symphony Society.

### Artists Give Recitals

Dorothea Nash, pianist, assisted by W. Gifford Nash, baritone, and Mrs. C. A. Fowler, accompanist, gave a noteworthy recital at the Neighbors of Woodcraft Hall on Oct. 29. The program included Brahms's Sonata in F Sharp Minor.

Edouard Hurlimann, violinist, and William R. Boone, organist, presented the first of the fall programs in The Quiet Hour of Music at Temple Beth Israel on Nov. 6.

The Neah-Kah-Nie String Quartet gave the first of this season's subscription concerts in Neighbors of Woodcraft Hall recently. A Bach suite, a group of short works and the Schumann Quintet were played with musicianship. The members of the quartet are Susie Pipes, Hubert Sorenson, Abraham Weiss and Michael Penha. The assisting pianist was Ralph Linsley, of Pasadena.

Juliet Glen, soprano, and David Campbell, pianist, were heard at the Talent Workers' bazaar, held under the direction of the University of Oregon.

JOCELYN FOULKES

its American premiere this season at a concert of the Schola Cantorum.

### Nelson Eddy and Alice Mary Anderson Heard in New Jersey

EAST ORANGE, N. J., Nov. 20.—The Morning Musicales series was opened by Mrs. William S. Nelson with a concert by Nelson Eddy and Alice Mary Anderson in the Hotel Suburban on Nov. 8. Mr. Eddy was justly applauded for his interpretations of an aria from The Marriage of Figaro and songs by Messager, Moussorgsky, Erich Wolff, Kramer, Kountz and Dunhill. He was also heard with Miss Anderson in La ci darem from Don Giovanni and other duets. Miss Anderson's voice and musicianship were admired in lieder by Brahms and Strauss and in English songs.

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# New York's Concert Fortnight

(Continued from page 14)

rather unusual amount of rubato. This led to some choppiness of effect. But on the plus side was exceptionally fine pedalling, by means of which the middle section of the Chopin Impromptu gained its rich sonority without a suggestion of jar or blur. To an unusual degree, there was the suggestion of two distinct voices in the differentiation of right and left hand passages in the Bach. Fascinating in the piquant manner of their playing were the Mompou and Villa-Lobos numbers, the latter taken from the Brazilian composer's Children's Carnival.

The audience was one so eager to applaud that it interrupted the recitalist before the conclusions of some of her numbers.

## Bucharoff Compositions Heard in Roerich Hall

Simon Bucharoff, composer and pianist, gave a program of his own works in the Roerich Hall on the evening of Nov. 12, assisted by Mary Craig, soprano; Grace Leslie, mezzo-soprano; Rolf Gerard, tenor, and Agustin Llopis, baritone.

The first half of the program included Jerusalem, a cantata for four mixed voices; two songs, Silence and Trost, charmingly sung by Miss Leslie, and four excerpts from the opera Sakahra, which were very well presented by Miss Craig, Mr. Llopis and Mr. Gerard.

A Lover's Knot, a one-act opera which was produced by the Chicago Civic Opera Company under Cleofonte Campanini, comprised the second part. The work was convincingly sung by the assisting artists, winning sustained applause from the audience. Mr. Bucharoff reveals in his music a decided flair for melody as well as for clever handling of dramatic texts.

## John Carroll Gives Annual Recital

John Carroll, baritone, who gives annually a New York recital, was heard in the Town Hall on the evening of Nov. 12, with Rhea Silberta at the piano, and Eleanor Kaplan, violin, and W. Paulding De Nike assisting in one group of songs.

Mr. Carroll's singing improves from year to year. His program, which covered a wide range, made demands upon his interpretative powers which were fully met. An Irish group was particularly well done and in both French and English songs Mr. Carroll added much by his excellent diction.

## New York Chamber Music Society Begins Season

The first concert of the season of the New York Chamber Music Society, of which Carolyn Beebe is the founder, was given in the Plaza on the evening of Nov. 13, with Ethyl Hayden, soprano, assisting. The program consisted of Schubert's Forellen Quintet, Guy Ropartz's Deux Pieces in D Major, which were heard for the first time here; and the Wolf-Ferrari Kammermusik in B Flat Major. Miss Hayden sang a group of lieder which included Schubert's An die Musik, and An die Laute; Wolf's Gesang Weyla's; and the seldom heard Provençalisches Lied by Schumann.

The orchestra once or twice during the evening encountered slight difficulties, but on the whole, the tone was agreeable and the interpretations musicianly. Miss Hayden was in exceptionally good voice, winning special applause for her singing of the Schumann number.

## Chaliapin, After Four Years

Returning to New York after an absence of four years, Feodor Chaliapin gave a typically unconventional recital in Carnegie Hall on the evening of Nov. 13, and proved to an enthralled audience which filled the hall that he is still a personality to reckon with. In a program which he had, contrary to his usual procedure, allowed to be printed, but which he arbitrarily altered as he went along, Mr. Chaliapin again displayed that potent dramatic power which conveys its sure message, regardless of musical content.

The voice, though not in its former

magnificent state, still showed moments of grandeur when fully used, although there was a great deal of pianissimo and falsetto. No amount of such analysis, however, reveals the real Chaliapin, who is, first and last, an actor and a personality. It was as such that his audience received him rapturously.

The amended program included The Prophet by Rimsky-Korsakoff, Glinka's impressive and ghostly The Midnight Review, that old war-horse, The Two Grenadiers, an aria from Prince Igor, Flégier's Le Son du Cor, Leporello's aria from Mozart's Don Giovanni, and songs by Sakhnovsky, Rubinstein and Beethoven. There were also several encores, in response to implacable applause.

John Corigliano, violinist, was assisting artist, playing works by Tartini-Kreisler, Lalo, Scott, Kreisler and Novacek, and several encores, with a full warm tone and technical surety. Ivan Basilevsky accompanied the singer; Willy Schaeffer the violinist.

## Elena Barberi Plays at Barbizon

Elena Barberi, pianist, who has been heard before at the Barbizon, gave a recital there on the afternoon of Nov. 13, offering a program which included a Mozart sonata, Franck's Prelude, Aria and Finale, Pick-Mangiagalli's Mignardises and five Chopin études.

Miss Barberi's playing is smooth and her technique sure. To these qualities she added a fine sense of proportion. The result was a highly successful recital.

## Debut of Andreas Weissgerber

Andreas Weissgerber, violinist. Richard Wilens, accompanist. (T. H.) Nov. 14, afternoon.

La Folia ..... Corelli  
Chaconne (for violin alone) ..... Bach  
Menuett ..... Beethoven  
Hungarian Dance, No. 7 ..... Brahms  
Danzas Espagnoles, No. 2 ..... Granados  
Tango ..... Poldowski  
Concerto in D Major ..... Paganini

This was an American debut and the recitalist, who is of Greek nativity and has played extensively in Central Europe, began his program nervously. As he progressed with it, however, his tone became firmer and was of good quality. His technique was of a facile if not imposing order. Though the Bach Chaconne calls for a weightier and broader style, he achieved it musically and cleanly. His playing of smaller numbers had repose and grace, albeit something of the "popular." Particularly winning was the Granados Spanish Dance, in which the violinist was ably seconded by his accompanist.

## Gabrilowitsch's Only New York Recital

Ossip Gabrilowitsch, pianist. (T. H.) Nov. 14, evening.

Concerto in the Italian Style ..... Bach  
Sonata in C Minor ..... Mozart  
Variations and Fugue on a Theme by Handel ..... Brahms  
Carnaval ..... Schumann

Devotees of Mr. Gabrilowitsch in his pianistic capacity—and they are many in New York as this occasion attested—know just about what to expect from him, and are always certain of getting it. A poetic mood, a caressing and mellow touch, a shimmer of lovely color, delicacy, neatness and a scale of dynamics, which while falling short of the fortes, is so exquisitely graded, and so relatively fine, that it seems to encompass everything the ear desires.

This recital was no exception. No matter how romantically Mr. Gabrilowitsch conceives Bach and Mozart, his sensitive and beautiful playing of the two examples listed was a matter for gratitude. The Brahms variations received the full benefit

of the pianist's most personal art, and the Schumann, was, of course, a fresh revelation of Mr. Gabrilowitsch's intense sympathy for this composer. It was, in all, an evening of great pleasure, augmented by the encores graciously granted.

## Rubinstein Club Musicales

The first luncheon-musical of the Rubinstein Club was given in the Waldorf Astoria on the afternoon of Nov. 15. Artists



The Elshuco Trio Gave a Striking First Concert

taking part were: Frances Nash, pianist; Gina Tennyson, soprano, and Attilio D'Amico, baritone, the last-named replacing Earle Spicer, who was prevented by illness from appearing.

Miss Nash began the program with Liszt's Sospiro and the Ravel Sonatine. Miss Tennyson sang Mimi's aria from La Bohème and was heard in a duet from Pagliacci with Mr. D'Amico. Mr. D'Amico's numbers were Largo al Facto-



© Mishkin  
Grete Stückgold, Soprano of the Metropolitan, Scored a Triumph in Her First New York Recital

tum from The Barber of Seville, and the Pagliacci Prologue. All three artists were well received by the audience. Estelle Lieblich was at the piano.

## Elshuco Trio Begins Fifteenth Season

The Elshuco Trio: Karl Kraeuter, violin; Willem Willeke, cello; Aurelio Giorni, piano, assisted by Edwin Ideler, violin, and Conrad Held, viola. (E. A.) Nov. 15, evening.

Piano Quartet in E Flat Major, Op. 47 Schumann  
Trio in A Minor, Op. 22, H. Waldo Warner  
Piano Quintet in F Minor, ..... Franck  
This concert, the first of four, opened the ensemble's fifteenth season and served as an active demonstration of the dignified place the Elshuco players hold in the

(Continued on page 30)

## BARBARA

# BLATHERWICK

Coloratura Soprano

New York Recital  
Barbizon-Plaza  
November 2, 1932

Barbara Blatherwick, a charming figure in an Alice blue gown, was the attraction at the Barbizon-Plaza last evening. At her second annual song recital she offered a program of broad scope, ranging from brilliant and exacting opera airs by Mozart and Thomas to gentle German lieder by Haydn and Schubert, and included groups of old Italian, modern French, and songs by English and American composers. It was a list to test the taste, technique and style of the artist. Miss Blatherwick's tone production, her judgment and interpretative ability in those numbers heard by this writer were interesting and praiseworthy.

Miss Barbara Blatherwick, American coloratura soprano, who was heard here last season, gave a song recital last evening at the Barbizon-Plaza concert hall, accompanied by Edwin McArthur at the piano. The tasteful program comprised old Italian airs, an excerpt from Mozart's Il Flauto Magico, French songs, an excerpt from Hamlet, by Thomas, German lieder and American songs. Among the lieder was Wagner's Schlaf holds Kind. The contributions to the list by English and American composers were Carew's Piper of Love, Manning's Paris, a Lullaby of Cyril Scott and Joy by Cadman. Miss Blatherwick, as when heard here before, showed sincerity of purpose in her artistic endeavors. She has a naturally clear, light voice. . . . In Pergolesi's Nina air, for instance, she showed some good legato and phrasing.

Miss Blatherwick's English group was well received by a friendly audience.

New York Staats-Zeitung

In the Barbizon-Plaza last evening Barbara Blatherwick pleased a friendly audience with her singing of operatic arias and German, English and old Italian songs.

New York Post

After the intermission Miss Blatherwick sang a group comprising Mendelssohn, Haydn, Schubert and Wagner's Schlaf holds Kind, and concluded an unusual program with songs of Molly Carew, Cyril Scott, Cadman and Kathleen L. Manning.

44 Gramercy Park North, New York, N. Y.



Emery Sheyrill Studio Photo



# Building a Civic Opera Company in Norwalk



The Throng Seen at One of the Operatic Performances Given in Norwalk Where the Season's Attendance Totalled More Than 13,000

NORWALK, CONN., Nov. 20.—The unique development of the Norwalk Civic Opera Company, of which Greek Evans is the director, has assumed the proportions of a highly important community enterprise.

It all began with a performance of *Martha*, given at the Empress Theatre, South Norwalk, for the benefit of the unemployed. Leading roles were sung by Ruth Miller, Henriette Wakefield, Ralph Errolle and Mr. Evans; and the production was such a success that, at the request of the local chorus, *Carmen* was performed in May with Miss Wakefield in the title role. Success again attended the undertaking, encouraging the promoters to give Robin Hood out-of-doors.

Work was begun in a natural amphitheatre of particular adaptability, surrounded by large trees, where a stage measuring sixty by forty-five feet was constructed with as complete an electrical equipment as may be found in a town theatre.

Mr. Evans, untiring in his energy and enthusiasm, worked night and day, even helping in the actual digging as

well as directing preparations for the first performance which took place on July 16. And then a happy surprise rewarded all those who were concerned in the venture. They had expected an audience of about 2,000 and were thrilled to find the amphitheatre crowded with 3,300.

The next program was *The Vagabond King*; sung on Aug. 13 before an assembly of 3,600 which taxed the capacity of the place to the utmost.

Mr. Evans and his associates were obliged to clear other fields, meanwhile carrying on preparations for their third production, *Blossom Time*. Townspeople, fired with enthusiasm, helped with trucks, rollers and other implements. A preacher wielded pick and shovel. Everyone seemed determined to have a share in forwarding the project.

History repeated itself when *Blossom Time* was sung, and the season ended with *The Chocolate Soldier* on Sept.

## SOKOLOFF PRESENTS ECLECTIC PROGRAM

Music by d'Indy Is Played with Felicity—Iturbi Appears as Soloist

CLEVELAND, Nov. 20.—As a disciple of Vincent d'Indy, Nikolai Sokoloff, conductor of the Cleveland Orchestra, turns with natural felicity to music of the French school, and its derivatives in America, such as the distinguished compositions of Charles Martin Loeffler. It was d'Indy's *Jour d'Été à la*

Montagne with which Mr. Sokoloff opened the concerts of Nov. 3 and 5, in Severance Hall. José Iturbi played Mozart's Piano Concerto in D Minor. Dohnányi's *Ruralia Hungarica* completed the program.

This was Mr. Iturbi's first engagement in the United States this season. He is well liked in Cleveland and his friends were charmed, as usual, with his musicianly and poetic playing. There was a note of slight incongruity in the cadenza, a hint too much of



Greek Evans, Director of the Norwalk Civic Opera Company

17. The weather was cold, but the audience, which had brought blankets and rugs, remained at the close to applaud the artists for twenty minutes. By this time the season's attendance had reached a total of more than 13,000.

Six subscription performances and two revivals are planned for next season. Among the works considered are *The Student Prince*, *Sari*, *Rose Marie*, *The Lady in Ermine* and *The Desert Song*. The series is to begin in June, with performances every two weeks.

Iberian romance in the surroundings of Viennese classicism.

Concerts of Nov. 10 and 12 had Victor de Gomez as 'cello soloist. The annual solo appearances of the string principals serve as a reminder that these artists have an important part in the music life of Cleveland, and that they contribute continually to the town's musical growth. Choosing Dvorak's *Concerto*, Mr. de Gomez played it with a warm, deep and flexible tone.

Mr. Sokoloff introduced Carl McKinley's *Masquerade*, which recommends itself for the twilight programs of lighter music that the assistant conductor, Rudolph Ringwall, is presenting on Sunday evenings in Severance Hall, with popular admission. Also on this program were Haydn's *Eleventh Symphony* in G Major (Military), new, curiously enough, at these concerts and with the antiphonal passages carried smoothly from choir to choir, and Sibelius's *Finlandia*, which is always effective in Mr. Sokoloff's hands.

### Tibbett Attracts Large Audience

Lawrence Tibbett sang in recital in Public Music Hall on Nov. 15, drawing the largest audience that has been seen this season in the Philharmonic Concert Series. The response was enthusiastic, especially over the English songs, including *The Bailiff's Daughter* and such other drolleries as Mr. Tibbett selects to alternate with arias and the lieder of Brahms and Schubert.

Lila Robeson, former contralto of the Metropolitan Opera, was guest artist of the Lecture Recital Club on Nov. 15.

Accompanied by Mrs. Harry L. Goodbread, the club's newly-elected president, Miss Robeson sang excerpts from Wagner operas, the animated *Ostessa of Moussorgsky*, and the ballad, *Si le Bonheur*, which is usually deleted from performances of *Faust*. Mrs. A. E. Brown was the hostess.

MARGARET ALDERSON

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## CLIFFORD VAUGHAN—CONDUCTOR



## SORORITY HOLDS TRIENNIAL MEETING

### Delegates of Beta Province, Sigma Alpha Iota Meet in Springfield, O.

SPRINGFIELD, O., Nov. 20.—Beta Province of Sigma Alpha Iota held its triennial convention on Oct. 14 and 15, with headquarters in the Hotel Shawnee. Alpha Delta Chapter of Wittenberg College was host to delegates from eleven chapters, the attendance numbering more than fifty.

Gertrude Evans of Ithaca College, national president, was honor guest, attending the convention before beginning inspections which will cover a number of months. Province officers present were: Mrs. Bernard Batty, Indianapolis, president; Amy Hattersley, Cincinnati, treasurer; Esther Oelrich, Springfield, editor, and Mildred King, national associate editor, who acted as secretary in the absence of Julia Stricker of Louisville.

Mrs. Batty was re-elected president, and Miss Hattersley, treasurer. Miss Oelrich was elected secretary-editor, and Mrs. Elvada Thompson, of Terre Haute, Ind., vice-president.

#### Delegates Give Recital

Delegates gave a recital in the chapel of Wittenberg College on Oct. 14. The program included voice, violin, and piano solos and one performer was chosen from each of these divisions to take part in a recital at the next national convention in Denver in 1934.

Those thus honored were Rosemary Cook, soprano, from the Cincinnati Conservatory of Music; Wilhelmina

Poock, piano, Wittenberg School of Music, and Rose Aiello, violin, Carnegie Institute, Pittsburgh. Judges were Dr. Frederick Lewis Bach, head of the Wittenberg School of Music;



Gertrude Evans, National President of Sigma Alpha Iota

Virginia Sturm, music editor of the Dayton Daily News, and Burnet C. Tut-hill, Cincinnati Conservatory.

Other events included a musical and tea at which a trio from Cincinnati, composed of soprano, violin, and piano, furnished the program; a banquet, and stunts. One of the features was a Russian dance by Olga Joseffy Keen, honorary member of Alpha Delta Chapter. M. E. K.

### Edwin McArthur on Tour as Accompanist with Kathryn Meisle

Edwin McArthur's first professional appearance in his native city, Denver, Col., in seven years, was made on Nov. 15 at a concert given by Kathryn Meisle, contralto, with whom he is on tour as accompanist. The tour will include appearances in Minneapolis, Omaha, Tulsa, Topeka and Little Rock. In the first part of December, Mr. McArthur will accompany Beal Hober, soprano, in Lowell and Boston, and on Dec. 5, Dan Gridley, tenor, in Buffalo.

### Florence Austral Collects New Songs

New material for recitals in New York was collected in Europe last summer by Florence Austral. She will give one program of lieder, one of French and Italian music and a third

of English folk songs. These recitals will be given in Town Hall on Jan. 19, Feb. 16 and April 7.

Mme. Austral was received with enthusiasm when she appeared in Glasgow recently as Isolde with the Covent Garden Opera Company, which is on tour. On Oct. 19 she and John Amadio, flutist, completed a successful recital tour of Holland. In the latter part of November Mme. Austral will sing in Verdi's Requiem with the Royal Choral Society, London, and will take part in three Cortauld-Sargent concerts in the same city, Bruno Walter conducting.

### Angna Enters to Give Dance Programs in New York

New York appearances on Dec. 4 and 11 will be made by Angna Enters, who recently returned from Europe and is again giving her series of Episodes and Compositions in Dance Form.

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## MORE TEACHERS JOIN NEW ENGLAND FACULTY

### Conservatory Orchestra Opens Thirty-Second Season—Students Appear as Conductors

BOSTON, Nov. 20.—Mme. Simone Lee and Ruth Conniston Morize have joined the faculty of the New England Conservatory of Music. Mme. Lee, teacher of the French language and diction, succeeds Ernest Perrin, who resigned. Mrs. Morize teaches French literature and holds classes for children.

With Einar Hansen of the faculty as violin soloist, the conservatory orchestra, conducted by Wallace Goodrich, opened its thirty-second season in Jordan Hall on Nov. 9. Mr. Hansen was heard in Mozart's Concerto in A Major.

The orchestral class, which is under the direction of Francis Findlay, gave its first concert of the season on Oct. 27 with student conductors. Those taking part in this capacity were Augusto Rodriguez, Rowland Halfpenny, Alice Morton, Fritz Schneider and Stanley Hassell. Music by Beethoven, Bizet and Johann Strauss was on the list.

A lecture-recital on The Music of Washington's Day was given at the Boston Public Library on Nov. 7 by Clifton Joseph Furness, supervisor of academic studies at the conservatory. This event was arranged by the City of Boston George Washington Bicentennial Committee. Mrs. William Stanley Parker, president of the Women's City Club and member of the bicentennial committee, introduced Mr. Furness; and the following conservatory graduates took part: Barbara Whitney, Olive Appleton, Pierino Di Blasio and Leo Litwin. Guests wearing colonial costumes represented the Jamaica Plain High School.

#### Tibbett Scores in Ann Arbor

ANN ARBOR, Nov. 20.—Lawrence Tibbett scored an emphatic success with the recital he gave in Hill Auditorium on Nov. 2. The event was one in the series sponsored by the Choral Union of the University of Michigan. Stewart Wille accompanied and played solos.

Serge Koussevitzky conducted the Boston Symphony Orchestra in the opening concert of the series on Oct. 25.

H. M. C.

### Aaron Richmond Arranges Events in New England

BOSTON, Nov. 20.—Aaron Richmond is arranging the New England appearances of Mary Wigman. Flora Collins, soprano, a Schubert Memorial winner, will be heard in Boston under his management, and Arthur Shattuck, pianist, is also under the Richmond banner.

### Sylvia Lent Will Appear with Orchestra in Washington

Sylvia Lent, violinist, will be soloist with the National Symphony Orchestra of Washington, with which she appeared last season, on Jan. 29. She has also been engaged by the Junior League of New York for a recital in the League Hall on Nov. 29.

### Roma Swarthout Slaughter Heard in Song Recital

A song recital by Roma Swarthout Slaughter was heard with pleasure by the audience which gathered in the Studio Club on Nov. 4. Miss Slaughter, sister of Gladys Swarthout, displayed a voice of beautiful color. She has studied with Lida Betti, soprano, who in private life is Mrs. Eddy Brown.



## FOSTER MILLER

### BASS-BARITONE

Winner of Walter W. Naumburg Musical Foundation Recital, Town Hall, New York, November 3, 1932.

"Here is a singer, who has solid musicianship and a sure instinct for style. His phrasing of Gluck's 'O del mio dolce ardor' was exemplary and there was no want of fire in his delivery of Handel's bravura air 'Revenge, Timotheus Cries!'"

New York Herald Tribune

"His delivery of each number disclosed fine intelligence, understanding of style and enviable diction."

"In a group of old and modern songs, Mr. Miller charmed his hearers by his poetic insight. 'Wotans Abschied' was delivered by the singer in a manner disclosing temperament and sensitive dramatic ability. In German Lieder of Brahms, Schubert and Strauss the singer was on congenial soil and achieved much success."

New York Sun

"Few newcomers have given ampler justification of such fairly won opportunities. His voice proved throughout of emotional expressiveness."

New York Times

"Mr. Miller offered a well chosen program. He has a strong, deep voice. He brought to his work, well articulated phrasing, warmth of expression, clarity of diction, and an understanding of the emotional content of the music he offered."

New York World-Telegram

"From his vigorous exposition of the Handel aria from 'Alexander's Feast' to the quiet and tender reading of passages in 'Wotan's Farewell' and Strauss' 'Ruhe, Meine Seele' and his light touch in 'Il Neige' by Bemberg, the singer revealed commendable imagination and sensitive comprehension of the content of the music."

Brooklyn Eagle

"His voice in the middle register has a warm, satisfying quality and beautiful resonance. His regard for the style and the mood of the song lent a distinguished note to the performance. He offered a noteworthy rendition of Wotans Abschied in which his voice appeared to the greatest advantage. The large audience gave a hearty ovation."

Staats Zeitung

Concert Management  
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# Attractive Choral, Piano and Chamber Works Are Issued

## Bornschein Cantata Among New Christmas Music Received

Further new issues for Christmas bring us a cantata by Franz C. Bornschein for mixed chorus with piano or organ called *Hail, Holy Babel*. This is a work on simpler, briefer lines than most, and is full of beauty. Mr. Bornschein's original contributions to it are the opening chorus *Hark! A Thrilling Voice*, and the fourth number, a soprano solo *What Lovely Infant Can This Be?* to words of an Austrian folk carol, truly exquisite music on diatonic harmonies.

The other numbers are his transcriptions, first of *All My Heart This Night* Rejoices, an old German carol set for soprano and alto solo and chorus or solo quartet, the familiar *It Came Upon the Midnight Clear* set for chorus with an excellent accompaniment, the old English carol *All in a Stable Cold and Bare* for unison chorus, Gruber's *Silent Night* arranged as a duet for soprano and alto, the old French *Sing Me Noel* as a trio for soprano, alto and tenor, *O Sanctissima* for chorus, the old English Christmas is Here for unison chorus, *God Rest Ye Merry Gentlemen* for bass solo, the old English carol *The Christmas Tree* for chorus and *Hark! the Herald Angels Sing!* as a final triumphal chorus.

In spite of much of it being transcription, Mr. Bornschein's skill as a composer is evident throughout the work. He has written a most useful cantata, suitable not only for church but also for community gatherings, brimful of the spirit of the Yule. (Birchard.)

The traditional text *A Child This Day* (Carl Fischer) is set for unaccompanied quartet or chorus of mixed voices by William S. Nagle in most praiseworthy manner. There is an utterly unexpected resemblance between the opening melody and the first phrase of Lohr's well known ballad *Little Grey Home in the West*.

## Many Interesting New Octavo Issues from Ricordi

Of superior quality are the new octavo issues from G. Ricordi & Co., offering material of interest for many choral combinations.

In secular part songs for male voices we have a truly beautiful eight-part setting of Louis Untermeyer's poem *Only of Thee and Me* by Theron Wolcott Hart, one of unusual richness, with a piano part similarly colorful. For unaccompanied male chorus there is a fine cycle, *The Winds*, by W. A. Goldsworthy, four songs, one for each wind; Geoffrey O'Hara's *The Male Chorus*, a light but effective piece, and Frank Scherer's melodious *We Two*. With piano accompaniment, H. T. Burleigh has made a splendid arrangement of Leoncavallo's familiar song *Mattinata*.

In the field of sacred music H. T. Burleigh distinguishes himself with an anthem, *Savior, Happy Would I Be*, containing some of the loveliest writing that we have seen from his pen. Similarly unaccompanied is Carlette C. Thomas's anthem *When Wilt Thou Save the People?* and, with organ, *There Comes a Galley Laden*, both fine anthems by a composer new to us, but whose creative ability is definitely marked in these works.

For women's voices, three-part, Frederick Knight Logan's popular song, *Lift Thine Eyes* appears arranged by William Ryder, and a little darkey lullaby, *Clo-e Yo' Eyes*

*Ma Angel Chile*, by Hector MacCarthy. For two-part chorus is issued Mr. MacCarthy's melodious *Farewell, My Homeland, Farewell*, very suitable for school use.

## Volume I of A Cappella Chorus Appears

In Volume I of *The A Cappella Chorus*, New York: M. Witmark & Sons. Educational Publications, that admirable series compiled, edited and arranged by Griffith



Quinto Maganini, Whose *Sonate Gauloise* Is a Skilled Modern Work

J. Jones and Max T. Krone, we find two-part choruses for mixed voices, a sequence of finely selected material, especially suited for the development of a cappella chorus in high schools, where it is not feasible to do three and four part music.

This volume contains two choruses from Bach's *Peasant Cantata*, Purcell's *Invitation*, pieces by Cooke, Lawes, Gibbons and John Parry, French, Russian, Tuscan and Italian folk songs, a fine di Lasso motet and Bach's Christmas chorale *Here to Thy Cradle, Lord, I Come*.

There is nothing like this volume for the grade which it is planned to serve. The arrangements and translations which Messrs. Jones and Krone have made, are of the same high quality as in the advanced grade volumes, already reviewed in these columns.

## Ganz's Animal Pictures a Piano Suite of Great Charm

Rudolph Ganz, whose gifts in composition are conspicuous, has made a decided innovation with his new set of *Animal Pictures* (New York: Carl Fischer, Inc.) for the piano. These are twenty piano pieces "for children who want to grow up and grown-ups who still can be young." The title page says they are by "Rudolph Ganz, trainer" and the idea that the subject is related to the zoo is carried out further in an attractive animal title page.

Mr. Ganz has put more humor into these sketches than most composers give out in a lifetime. The titles are *The Donkey*, *Capering Kittens*, *Alligator's Promenade*, *Galloping Horses*, *Bumblebees*, *Chipmunks*, *The Lion*, *Fleas*, *Birds*, *Chickens*, closing with *The Grand Parade*, that is, there are

a full twenty, but space forbids printing them all.

Each piece is a gem of musical invention, piquant in harmony—Mr. Ganz is a sensitive harmonist in everything he writes!—and pianistically they serve a fine purpose, being written for the piano by a master-pianist. Not in a long time has a set of short pieces in this vein been written that has so much personality and charm as has Mr. Ganz's. These *Animal Pictures* ought to have an immediate and far reaching success.

## Maganini's *Sonate Gauloise* Is Skilled Modern Work for Flute and Piano

A *Sonate Gauloise* by Quinto Maganini (New York: Carl Fischer, Inc.) is a modern essay in the sparsely supplied field of sonatas for flute and piano. Mr. Maganini's knowledge of the flute enables him to write for it with unusual skill. His sonata is in three movements, programmatic in content, I. Villon, II. Pascal, III. Toulouse-Lautrec.

The modernists will enjoy this work far more than the conservatives. Mr. Maganini's natural utterance is along the lines of our present tonal style and in this work he gives himself free rein. There is melody enough and there are biting harmonies to set it off. Altogether a very engaging and contemporary work, which should have a hearing under the banner of one of our modern music societies.

## Four Early Debussy Songs Issued

Four songs, hitherto unpublished, by Claude Debussy, have now been issued by B. Schott's Söhne, Mainz (New York: Associated Music Publishers, Inc.) They are all very early works, written in 1881 and 1882 and, as might be suspected, hardly typical of the French master, whose personal style matured much later in his career. The titles are *Chanson d'un fou*, *Zéphyr*, *Ici-bas* and *Rondeau*, of which the last two are by far the best. All are for high voice, save the first.

## Hanns Jelinek Songs Are Clever Modernistic Works

Drei Chansons (Vienna: Universal Edition. New York: Associated Music Publishers, Inc.) by Hanns Jelinek, the young Austrian composer, who won the prize this year offered by the New York Association of Music School Settlements, are a *Monolog des Blinden*, *Fantasie von Uebermorgen* and *Maskenball im Hochgebirge* and are clever examples of modernistic writing, not too grateful vocally, though of good enough effect in the hands of an artist of real interpretative ability.

## Briefer Mention

### Part Songs For Chorus of Women's Voices (Three-Part)

"The Daffodils." By Henry L. Read. Despite its limited means, this little part-song is charmingly conceived and executed. (London: Elkin. New York: Galaxy.) "If I Had a Mine of Gold." By W. L. Smoldon. This is a capital program number, with a solo part for a medium voice. "The Lamb." By Lilian Robinson. A nice setting of Blake's familiar lines. (London: Stainer & Bell. New York: Galaxy.)

### For Unaccompanied Chorus of Mixed Voices

"Love Is a Sickness." By F. W. Wadely. "Here a Solemn Fast We Keep." "Here She Lies, a Pretty Bud." By J. A. Sowerbutts. "Rose-Cheeked Laura." By Charles Wood. Four part-songs of distinguished quality by British composers of high technical accomplishment. (London: Stainer & Bell. New York: Galaxy.)

### (Five-Part)

"Loch Lomond." This famous Scottish air is here presented in a superb arrangement by R. Vaughan Williams. No finer version of the song has come to our notice. (London: Stainer & Bell. New York: Galaxy.)

### (Three-Part)

"Flora Gave Me Fairest Flowers." By John Wilbye. "On the Plains." By Thomas Weekes. Charming adaptations by Ed-

mund H. Fellowes from their five-part original settings. (London: Stainer & Bell. New York: Galaxy.)

### For Two Voices Unaccompanied

"Sister Awake." By Thomas Bateson. "The Falconer's Song." By John Bennet. "Sing We and Chant It." By Thomas Morley. "The Elves' Dance." By John Bennet. These lovely Elizabethan pieces appear here in skilfully made adaptations by Edmund H. Fellowes from their four and five-part originals. (London: Stainer & Bell. New York: Galaxy.)

### For Two Voices with Piano Accompaniment

"Sweet Suffolk Owl." By Thomas Vautour. An adaptation by Edmund H. Fellowes from the five-part setting. It may also be sung unaccompanied. (London: Stainer & Bell. New York: Galaxy.)

### For Chorus of Mixed Voices

"Evening." By Zoltán Kodály. A magnificent conception for six-part chorus with incidental soprano solo, a setting of a poem by Gyulai, translated into English by Elisabeth M. Lockwood, Kodály's feeling for choral medium is quite extraordinary. (Universal.)

"Die Harmonie in der Ehe." "Die Beredsamkeit." By Josef Haydn. Arranged by Eugene Thomas. Two charming part-songs, appropriate for this Haydn bicentennial year, with English words by K. M. Stein and M. W. Pursey, as well as the original texts. (Universal.) "Windy Weather." A swinging piece by Powell Weaver, vivid both in melodic and harmonic interest. "O Lovely May!" "The Wind Bride." Two lovely a cappella part-songs by Brahms, with English texts by Miriam Chase. Important musically. (Ditson.) "Ave Maria." Arcadelt's supreme classic, well edited by Albert Stoessel, with an English text by Stuart Paul, as well as the Latin words. "God Rest Our Glorious Land."—An illustration of how difficult it is for a musician of distinction to write a patriotic anthem. This one is by Carl Engel, a setting of an Oliver Wendell Holmes poem, is stilted as to melody, despite its being reminiscent in its final measures of the close of the old Russian national hymn. (Birchard.)

### Sacred

"O God of Truth." By Harold E. Darke. A striking anthem with organ accompaniment by a composer of parts. (London: Oxford. New York: Carl Fischer.)

### For Chorus of Male Voices

"Sons of the Prophet, Sons of the Bey." By Harvey Gaul. A capital piece written for the Syria Temple Chanters of Pittsburgh and their conductor, Dr. Russell H. Kirk. "Through the Years." A well made arrangement by Cyr de Brant of material from Sibelius's "Finlandia." (J. Fischer & Bro.) "Beat! Beat! Drums." A stirring setting by Charles Martin Loeffler for unison chorus, save for the final measure, which is in three and four parts, of Walt Whitman's glowing verses. It may be performed with full orchestra, two pianos or one piano. (Birchard.)

### For Male Voices Unaccompanied

"The Dream of Sakhran." By Samuel Richards Gaines. Scena based on Russian folk tunes, with baritone solo. An enchanting piece, showing Mr. Gaines at his best. He is responsible, too, for the excellent English translation of Ogareff. (J. Fischer.)

### Songs

"The Letter." "To a Firefly." By Frederick A. Stock. Two lieder by the conductor of the Chicago Symphony. "The Letter" is in German folk style and is a melodic valsette that will make ready appeal. In "To a Firefly" Mr. Stock has written in a manner that recalls the early Richard Strauss. It is a song that many will admire. There are English versions by Luther Moffitt and Albert Noelte, but the songs are so German in style as to demand singing in German. They are for medium high voice and dedicated to Claire Dux. (FitzSimons.)

## Two New Songs by American Composers

DREAM-DAWN High Voice . . . . by Powell Weaver

THIS YEAR OF GRACE (1932) Low Voice by Harvey Gaul

Galaxy Music Corp., 2 E. 46th St., New York, N. Y.



## Anniversary Programs Featured On Calendar of Pittsburgh Events

By HARVEY GAUL

PITTSBURGH, Nov. 20.—May Beegle has her own ideas of Armistice Day, and so she celebrated the tenth anniversary of the Mosque series, de luxe, gilt-edged recitals, by bringing Maria Jeritza in a typical recital.

The huge audience said it with chrysanthemums and gave May Beegle a rising vote of thanks. She responded with a few inaudible remarks and the show went on with La Jeritza singing every operatic aria she knew.

Phi Mu Alpha and Sigma Alpha Iota got together and brought Dr. E. H. Fellowes of jolly old England to lecture on the jolly old madrigals, and for a few minutes the village went Georgian and Elizabethan. Canon Fellowes was here five years ago and made a vast impression where erudition counts, namely, the campus of Carnegie Institute of Technology.

Lura Stover, soprano and banner-bearer for Frances Lewando, just won the all-state Atwater Kent award, which entitles her to go to New York and compete, and to buy a bus-ticket home. Very fine soprano this nineteen-year-old.

Chaim Ostrowsky of Palestine in general and Tel Aviv in particular, came and gave a fascinating program of Yiddish, Hebrew and Russian folk songs. Ostrowsky was well received and a huge audience voted him a return engagement.

### Observes Washington Bicentennial

The Tuesday Musical Club, a little late, but still patriotic, wrapped a Betsy Ross around the club and came out loudly for the George Washington bicentennial. Beulah Taylor Marston and Carolyn Hunt Mahaffey arranged the program. Miss Mahaffey tumbled her hair and played George Washington crossing the ice, Estelle Healey Close was Martha, Mrs. C. Fitzhugh Lee was the composer Francis Hopkinson and Caroline St. John was Cannel Fairfax, o' the Virginia Fairfaxes, suh. Jessie Julie Yon was Nellie Custis. A good time was had by all and now the town's done its duty by George.

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Ellenor Cook of Manhattan and points East, came and gave a costume recital this past fortnight at the Twentieth Century Club—charming costumes, charming songs, charming girl—and just another costume-recital voice. Miss Cook scored with a big audience in Bosnian harem songs (a unique event) and then offered delicacies from Czechoslovakia and Jugoslavia.

### Choir Has Silver Anniversary

The Mendelssohn Choir, twenty-five years in this vale of woe and oratorio, is celebrating its silver anniversary (sans much silver) and for the opening concert Brahms's Requiem was the work chosen. The soloists were Nelson Eddy, baritone, a gifted young gentleman, and a man who is always impressionable this side of the Alleghenies. Mrs. Ethel Phillips, soprano, a member of the choir, took the treble leads. Accompanist Earl Mitchell acquitted himself as usual with a highly finished performance.

Ernest Lunt is conductor of the Mendelssohn Choir, was its founder and is its dynamic inspirer. There are 200 singers in the choir, and should you not know it (it is hard for facts and statistics to float over the Hudson River) the Mendelssohn Choir is one of the great choruses of the country.

Hulda Lefridge is organizing a series of morning musicales at the Hotel Schenley—object lunch; project good music. Roy Shoemaker, violinist, and Samuel Di Primio, tenor, with Hulda Lefridge at the piano, presented the first program.

Betty Jane Atkinson, an eight-year-old talent from up-Tarentum way, gave a fiddle recital of uncommon import at Carnegie Music Hall. Bach, Bruch, Wieniawski and the same old rank-and-file composers were presented. Earl Truxell at the piano did his customary yeoman work.

### A Cappella Choir Is Organized

The newly organized A Cappella Choir at the Fillion Studios seems to be getting under way, with lots of sopranos, plenty of contraltos, almost enough baritones, but tenors—where are they? Has birth control stopped the raising of tenors? Has the breed died out?

John Julius Baird gave an organ recital at Washington, Pa., and won three sticks of encomiums from the Washington press. Baird is one of the best of our younger men.

Speaking of organ recitals, Marshall Bidwell, newly appointed at Carnegie Institute, is doing a magnificent job and jamming them in. His Saturday night recital audiences are larger than ever before and his Sunday afternoon programs have them standing in line. True virtuoso is this man from Iowa and much is expected from him.

Again speaking of organists, Garth Edmundson from New Castle township, is making a strong reputation through his organ compositions. He's finding publishers and what is more important, he's finding players for his works. Many of the local recitalists are featuring his major compositions.

The Twentieth Century Club prom-

ises to do an enterprising thing. The women of the club are arranging for a whole season of Sunday night supper-musicals. The proceeds from the suppers (cover charges) will go to Pittsburgh musicians out of work. Ensembles, trios, soloists will be engaged and given a decent fee. Suppers will be arranged so they won't conflict with symphony concerts or other events.

### Sousa Memorial Concert Is Given in Charleston, W. Va.

CHARLESTON, W. Va., Nov. 20.—Music clubs of the high school gave a concert in memory of John Philip Sousa on Nov. 6, the anniversary of his birth. The program was under the direction of J. Henry Francis, who has charge of music education, and Eunice E. Thornburg, his assistant in the high school.

Two orchestral items were led by Vance Wyckloff, concertmaster, and J. Henry Francis, Jr., appeared as student director of a band group. Choral works were given by the boys' and girls' glee clubs, with Julian Spencer, Joe Darlington and Charles Sines as soloists.

### Saveli Walvitch Sings at Boston University

BOSTON, Nov. 20.—A program of Russian folk songs was presented in Jacob Sleeper Hall, Boston University, on Nov. 8 by Saveli Walvitch. He was accompanied by Mrs. Walvitch, and sang before the combined classes of music appreciation of the College of Music, the College of Liberal Arts, and the class conducted under the Commission of University Extension.

### Grofé Commissioned by "Roxy" to Write Work for Theatre Opening

Ferde Grofé has been commissioned to write a symphonic poem entitled Radio City for the opening of the Rockefeller Centre. The assignment came directly from S. L. Rothafel ("Roxy"). The work will be published by the Robbins Music Corporation.

### John Hazedel Levis Will Tour America

John Hazedel Levis, specialist in Chinese music, is visiting the Orient to gather new material for his concerts. He will return early in the New Year and will open his American tour with a program at the Chinese Embassy in Washington.

### Sidney Sukoenig Adds Three More Concertos to Concert Repertoire



Sidney Sukoenig, Pianist, Who Is Appearing in America This Season

Sidney Sukoenig has added concertos by Ravel, Karl Marx and Max Trapp to his repertoire for the season, which finds him making appearances in cities of the United States.

The pianist's first recital took place in Flint, Mich., on Nov. 15, after which he was engaged to play at the Commodore Hotel, New York, on Nov. 19, in connection with the annual dinner of the alumni of the College of the City of New York, John Erskine being the guest speaker.

### Myra Hess Returns to America in January After Tour of Europe

Myra Hess will return to the United States in January for an extended tour. She will appear with orchestras in Cincinnati, Boston and Minneapolis, and is to be heard in many recitals. During October, November and December, Miss Hess is touring England, Scotland and Holland. Her September engagements included appearances at three Promenade Concerts in London, playing the Fourth Concerto of Beethoven and concertos by Brahms and Schumann.

Inga Hill, contralto, will be soloist with the Orpheus Club in Cincinnati on Nov. 30.

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## In School and Studio

### New Series of La Forge-Berumen Broadcasts Is Opened

The first broadcast of a new series given every Thursday afternoon by artist pupils of the La Forge-Berumen Studios was heard over WABC of the Columbia Broadcasting System on Nov. 17. Kathryn Newman, coloratura soprano, Blanche Gaillard, pianist, and Frank La Forge, composer-pianist, took part.

Marie Powers, contralto, pupil of Mr. La Forge, was heard in recital at the Horace Mann School the same day. Arthur Warwick accompanied.

Ernesto Berumen presented piano pupils in the studios on the evening of Nov. 16. Performers were Blanche Gaillard, Aurora Ragaini, Jean Stewart, Evelyn White, David Keiser and Harold Dart.

Students from the studios gave a program at the Bowery Mission on Monday evening, Nov. 14. Those appearing were: Mina Earnest, coloratura soprano; Elsa Botorff, contralto; Carl Haydn and Julian Marshall, tenors; James Reynolds, John Lombardi and Albert Milans, baritones, and David Collins, bass. Helen Crenshaw, Beryl Blanch and Johnny Lambert accompanied.

### Estelle Lieblich Artists Fulfill Engagements

Artists who studied with Estelle Lieblich have fulfilled numerous engagements. Gina Tennyson soprano, sang on Nov. 10 for the Christian Association of the University of Pennsylvania, at the opening concert of the Rubinstein Club in New York on Nov. 15, and at the first Artistic Morning held at the Plaza on Nov. 17.

Beatrice Belkin, coloratura soprano, sang the part of Rosina in The Barber of Seville at a concert given at the University of Pennsylvania on Nov. 18. She was also soloist in Roxy's first broadcast over WEAF and WJZ on Nov. 13, in association with Viola Philo, soprano, and Celia Branz, contralto.

Sue Read appeared on the Socony Hour over WEAF on Nov. 14. Sara Jane and Edwin Delbridge have been appearing in the new Schwab and De Sylva produc-

tion which opened in Pittsburgh on Nov. 7. Merran Reader will be soprano soloist in Messiah with the Washington Heights Oratorio Society in the Town Hall on Dec. 10.

### Esther Hirschberg Presents Maude Runyan in Studio Recital

The first program in a series of musicales was given by Esther Hirschberg, New York teacher of voice, in her studio on the afternoon of Nov. 20. She presented her artist pupil, Maude Runyan, mezzo-contralto, formerly of the Philadelphia Grand Opera Company. Miss Runyan, who plans a New York recital later in the season, disclosed an even, well-placed voice of sympathetic quality. Her singing throughout reflected credit upon the training received from Mrs. Hirschberg. Admirable musicianship was revealed in numbers by Saint-Saëns, Wolf, Elgar, Bridge, Holmes and an interesting song by Sally Silverman, which had to be repeated. Many extras were demanded and given. Beatrice Raphael provided excellent accompaniments.

Ralph Wolfe, pianist, was also heard in delightful interpretations of groups by Chopin, Brahms and Rubinstein and several encores. A large audience included many prominent musicians. The second musicale will be given in January.

S.

### Mme. Andres Parker Gives Studio Series

Mme. Andres Parker is holding a series of musicales in the Charles Liebman studios for the benefit of her pupils. The first occurred on the evening of Nov. 14. Singers participating were Grace Perry, Caroline Andrews, Angela Gay, Adele Eshwei, sopranos; and Byron Warner, Fenwick Newell, Arthur Bauer and Floyd Sherman tenors. The singing was interspersed with flute solos by Carmine Coppola and dramatic readings by Miss Juliet. The music was taken from operatic literature and was heartily applauded.

### Mary Lewis Gives Scholarship for Study with William Thorner

Mary Lewis has given a voice scholarship, open to men and women, for study with William Thorner in New York. Judges in the final contest are Margaret Matzenauer, Erno Rapee and Morris Gest. The scholarship provides for a six months' course.

### Orchestra Concerts

(Continued from page 10)

Mr. Lautrup, a young Danish musician, had appeared publicly in New York only once before, when, in December of last year, he was guest in a program given by the Manhattan Symphony. That he is a conductor who knows his business, there can be no doubt. The listener may disagree with him over details of interpretation, but his familiarity with the routine of conducting is not to be questioned.

The orchestra was in an enthusiastic mood and received the substantial applause it richly deserved. But it remained for Mr. Lhevinne to provide the keenest excitement of the evening. It is not necessary to tell absent admirers with what apparent ease he did this. Mr. Lhevinne's authority, his controlled eloquence and immaculate neatness in the execution of bravura passages form an accurately balanced whole which makes his name synonymous with the best in piano playing. A grateful audience was not satisfied until it had procured Rubinstein's Staccato Etude and a transcription of The Beautiful Blue Danube for encores.

R.

Toscanini Plays Schubert  
New York Philharmonic-Symphony, Ar-

turo Toscanini, conductor. (C. H.) Nov. 16, evening.

Symphony in C Major.....Schubert  
Prelude à L'Après-midi d'un Faune.....Debussy  
Queen Mab Scherzo from Romeo and Juliet.....Berlioz  
Passacaglia and Fugue in C Minor.....Bach-Respighi

Some of the warmest applause of the season was spontaneously generated after Mr. Toscanini's glowing performance of this grand symphony. The audience rose to it, loved it, and did not want to let the conductor go. Well may they have been appreciative, for the music itself is so glorious, and it was set forth so abundantly that one of those occasions occurred when something may be said really to have "happened." Criticism, for the advanced tempi of the two middle movements, and for the doubling of the woodwinds which produced some harshness, could be set at naught by the overpowering effect of the whole.

The remainder of the program—an unusually well-built one for the purposes of contrast—proceeded apace. For this reviewer, however, Maestro Toscanini, while he keeps to the letter, loses the spirit of the Faun. This was a tepid spring morning rather than a languorous summer afternoon. The Queen Mab was the usual scintillating sprightliness, and the blaring brass of Respighi's idea of Bach brought the evening to a theatrical close.

### An Evening with Sibelius

Boston Symphony, Serge Koussevitzky, conductor. (C. H.), Nov. 17, evening.  
Suite, Swanwhite, Op. 54.....Sibelius  
Tone Poem, Tapiola, Op. 112.....Sibelius  
Symphony, No. 1 in E Minor, Op. 39.....Sibelius

A treat for Sibelius lovers, to be sure, but their number is not legion. The audience gave the conductor a greeting on his first appearance on the platform, which, though not hearty in itself, was increased as he bowed and bowed and obtained a crescendo by having his players rise and stand with him.

That was the evening's first—and only—crescendo, at any rate so far as applause went. Obviously this all-Sibelius list was not to the audience's taste. The charm of the four short pieces from the incidental music to Strindberg's play, Swanwhite, is definite—for Sibelius admirers. For others the pieces are related to his Valse Triste manner. They were beautifully played, although the second, The Maiden with Roses, was unmercifully dragged.

Tapiola had a thrilling reading and won us completely to its side, after won-

(Continued on page 31)

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Helene Adler Will Go on Tour and Give a New York Recital

Helene Adler, recently returned from a vacation spent at Lake Placid, is now under the management of the Columbia Concerts Corporation. The soprano will tour the eastern and middle western states and fulfill engagements in the South before coming back to New York for a recital in this city. Appearances on the Pacific Coast are to be made later.

### Solon Alberti Opens Repertoire-Ensemble Classes

The bi-monthly repertoire-ensemble classes held by Solon Alberti began on Nov. 1. Recitals will be given by Lucile Dresskell, Anne Judson, Germaine Hellinger, Jeanne Heinz, Edithe Miller, Nita Alberti, Richard Maxwell, Benjamin Tilberg and John Weidler and others. An opera program will be given on Dec. 20, and another in March.

Mr. Alberti will also present opera programs in Scranton, Pa., and Springfield, Mass.

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## JUDSON ADDRESSES PHILADELPHIA CLUB

### Urges Co-operation in Drive to Increase Subscriptions for Orchestra

PHILADELPHIA, Nov. 20.—The annual "friendship luncheon" of the Philadelphia Music Club, held on Nov. 8 at the Bellevue-Stratford, opened the season under the direction of Elsa Olden Hartung, the incoming president. Following was the first fortnightly club program by guest artists. Speakers were Mayor Moore, who paid tribute to the work this large organization is doing both civically and for music, and Arthur Judson, manager of the Philadelphia Orchestra, who analyzed and discussed the problems of the society during the depression.

Mr. Judson made a spirited and logical plea for co-operation of the more than 1,500 club members in the drive now taking place to enlarge the subscription of the Saturday and Monday night concerts which up till the past two years had been virtually sold out in advance. He said that seats for the New York concerts of the orchestra have been sold out for each of the ten concerts. He told of the raising of the endowment fund of \$1,700,000 several years ago, which has been increased to \$2,000,000 by wise investment. Shrinkage of income and lack of renewal of subscriptions have brought the Orchestra Association to face a deficit, in order to maintain its high standards.

Audrey Geuraud and Douglas Coudy gave a group of graceful dances, accompanied by Florence Henele, violinist, Irene Hubbard, 'cellist, and Ruth Burroughs, pianist. Mr. Coudy has been engaged to direct the junior ballet for this season. Louis Shenk, baritone; Marie Stone Langston, contralto, and Louise Jenkins Rose, pianist, were other soloists.

#### Curtis String Quartet Appears

The first of the Art Museum free Sunday evening concerts was given on Nov. 13 by artist pupils of the Curtis Institute, again, for the fifth year, under the efficient direction of Louis Bailly, head of the chamber music department. The Curtis String Quartet, composed of Jascha Brodsky, Benjamin Sharlip, Max Aronoff, and Orlando Cole, was heard to advantage in the Beethoven Op. 132 and the Mozart B Flat Major quartets. Abrasha Robofsky, baritone, a member of the Philadelphia Grand Opera Company, offered a group including the Moussorgsky Flea, rollickingly done, The Seminarian, a dramatic delivery of the Credo from Verdi's Otello and an arrangement of the spiritual Gwine to Hebb'n.

The Curtis Quartet made its debut as an independent concert organization on Nov. 9 in the auditorium of the Ethical Culture Society. This is virtu-

ally the same group as the Swastika Quartet of the Curtis Institute, with the exception of the first violinist, Mr. Brodsky, and its members play with the certainty and poise of several years association. They gave Mozart's B Minor Quartet, and the Beethoven E Minor, Op. 59, No. 2, and between these, Oracion del Torero, a modern composition of real substance.

The Settlement Music School, under the direction of John Grolle, began on Nov. 13, a series of unique free Sunday evening programs, designed to further the general understanding and appreciation of music. Classic lists of recorded music, selected from a comprehensive collection, will be played and the series will run indefinitely.

W. R. MURPHY

## PHILADELPHIA PAYS HONOR TO SIBELIUS

### Finnish Composer's Symphonies and En Saga Featured by Conductors

PHILADELPHIA, Nov. 20.—The music of Sibelius has been dealt out rather unsparingly at recent concerts. At the fifth pair of the Philadelphia Orchestra programs on Nov. 4 and 5, Leopold Stokowski revived the Finnish composer's eerie Fourth Symphony, and his First was given by Artur Rodzinski at the sixth set on Nov. 11, 12 and 14, including a Monday night program. Intervening, on Nov. 8, Arturo Toscanini, conducting the second concert of the New York Philharmonic-Symphony Orchestra and making his last appearance here till spring, gave the heroic tone poem En Saga.

The solemnity, austerity and occasional gloom of Sibelius, with his strong nationalistic bias as an additional factor, do not make for entertainment; but the succession of his works none the less had definite value in setting forth an original genius in new lights and from various angles, and in paying tribute to one who is, by general agreement, among the few truly great living composers.

Both the Philadelphia Orchestra programs also paid tribute to another of the really great contemporaries, Igor Stravinsky, Mr. Stokowski giving his eloquently interpretative version of The Fire Bird and Dr. Rodzinski reading the Petrouchka Suite with warmth and color. Both conductors did admirably by Sibelius as well, the strange harmonies of the stark Fourth Symphony and the legendary and bardic character of the First being fully manifest.

#### Debussy's Cathédrale Orchestrated

The Stokowski program contained also two other modern works, the conductor's own orchestration of Debussy's La Cathédrale Engloutie and the charming Daphnis and Chloé of Ravel. Dr. Rodzinski, here for his only guest appearance of the season, offered a rollicking reading of the Overture to The Bartered Bride and included the Theme and Variations from Tchaikovsky's Third Suite, Op. 55.

Mr. Toscanini's interpretation of En Saga communicated its epic quality. The conductor was in an electrically communicative mood throughout the program, which included Schumann's Symphony in C Minor, the Overture to Fidelio and Enesco's rousing First Roumanian Rhapsody. The audience greeted the vitality of the maestro and the virtuosity of the orchestra with shouts of approval, added to the more



© Boris  
Ruggero Vené, Whose Works Include Symphonic Compositions and Pieces in Smaller Forms

usual applause for what was an extraordinary concert.

The first of a series of eight monthly Sunday evening concerts was given Nov. 13 in Scottish Rite Hall by the Pennsylvania Symphony Orchestra. The opening of the seventh year found this group, which has in recent seasons given outlet and opportunity to a group of unemployed musicians of the first rank on a co-operative plan, on a better organized basis than at any previous time. This is largely due to the fact that Henry Hadley has been the permanent conductor for a couple of years, his work now showing excellent fruit.

Dr. Hadley won double distinction for his poetic interpretation of Beethoven's Eighth Symphony and as composer for his own massively scored tone poem, Lucifer. He intends to give an American composition at each concert. The soloist was Elsa Hilger, 'cellist, who played the Dvorak Concerto with exceptionally good tone and technical efficiency, to a fine accompaniment by the orchestra.

W. R. MURPHY

## Ruggero Vené, Italian Composer, Takes Up Residence in Boston

Boston, Nov. 20.—Ruggero Vené, composer, has become a resident of this city. Among his more prominent works are a symphonic poem, Rossaccio, inspired by D'Annunzio's work of the same name, a quintet in F Minor for piano and strings, a string quartet and choral works to sacred and secular texts. Three songs, Serenata, Les Roses dans le Jardin, and The Birds in the Tree-Top Calling, have recently been issued by Riker, Brown & Wellington, Inc.

Born in Italy, Mr. Vené studied at the Parma Conservatory, where he became concertmaster of the orchestra. For six years he served as an officer in the Italian Navy, later carrying on his studies in Paris. Further work was done as a post graduate student at the St. Cecilia Academy in Rome under Ottorino Respighi. After this period he was active in Milan as chorus master, coach and assistant conductor in opera houses. Another appointment was as assistant conductor at the Capital Theatre, Toulouse.

### Philadelphia Quartet Plays at University of Delaware

NEWARK, DEL., Nov. 20.—The University Hour Committee of the University of Delaware presented the Philadelphia String Quartet in Mitchell Hall on Nov. 10. Arthur Bennett Lipkin, Dayton M. Henry, Sam Rosen and Benjamin Gusikoff are the members of this ensemble, and their program of Brahms, Borodin, Raff-Pochon, Bridge and Dohnanyi was admirably performed.

### Henry Street Settlement Sponsors Chamber Concerts

The Music School of the Henry Street Settlement has arranged six educational chamber music concerts under the management of Mrs. Hedi Katz, director. The Compinsky Trio gave the first program in the Playhouse on Nov. 20, playing compositions by Beethoven, Brahms and Franck.

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## Concerts in New York

(Continued from page 23)

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The program was well shaped to show how artistic chamber music playing can be, and the attitude of the Messrs. Ideler and Held was in complete accord with that of the Messrs. Krauter, Willeke and Giorni. The result was an evening of exceptional profit, both in regard to program material and to the manner in which this material was projected. Schumann sounded like Schumann and like no other composer; the meaning of Franck was unmistakable, and the fine flavor of Mr.

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Jascha Heifetz, violinist. Isidor Achron,  
accompanist. (C. H.) Nov. 15, evening.  
Sonata ..... Franck  
Concerto in G Minor ..... Bruch  
Introduction and Rondo Capriccioso  
Hebrew Melody ..... Joseph Achron  
Tango; Sea-Murmurs ..... Saint-Saëns  
Valse Bluettes ..... Castelnuovo-Tedesco-Heifetz  
La Ronde des Lutins ..... Bazzini

After listening to a recital by Mr. Heifetz, one wonders if his playing was ever less than letter-perfect. Time has matured his art and strengthened his grasp on the emotional significance of the music he plays, but it has never robbed the critical observer of a sense of amazement that any human mechanism can function with such unflinching exactitude.

Mr. Heifetz has always seemed to enjoy the Franck Sonata, to find a spiritual satisfaction in it, and at this concert he must have taken pleasure in Mr. Achron's understanding co-operation. He made Bruch's concerto sound almost better than it really is, and not an item on the program but gleamed with new light under his magic touch. M.

**Misses Klunenter and Beringer at Barbizon**  
Beatrice Klunenter, organist, and Lorraine Beringer, contralto, were heard in a joint recital at the Barbizon on the evening of Nov. 15.

While it cannot be said that either artist displayed any high degree of originality in her choice of material, the program was well given and indicative of artistic ideals and well-grounded technique. Miss Klunenter began with the D Minor Concerto of Vivaldi-Bach and later played works by classic and modern composers. Bach's D Minor Fugue was especially well done. Miss Beringer sang a group of Schumann and Schubert songs and one in English, winning applause for both groups. H. Clinton Eley was accompanist.

**Stückgold Gives Superb Recital**  
Grete Stückgold, soprano. Kurt Ruhrseitz, accompanist. (T. H.) Nov. 16, afternoon.

Der Wanderer an den Mond; Die Junge Nonne; Wiegenlied; Wohin? ..... Schubert  
Minnelied; Vergebliches Ständchen; Der Tod das ist die kühle Nacht; Vom ewigen Liebes Mignon; Ellenlied; Verborgene Welt; Er ist's ..... Brahms  
Ruhe, meine Seele; Hat's gesagt bleibt nicht dabei; Morgen, Ständchen ..... Richard Strauss

Time was when recitals of this type of excellence were less usual than now. By that much more Mme. Stückgold's fine singing is to be appreciated. Having captured her audience with her first couple of songs, she held it and made it listen, breathless, and applaud with gusto.

It must be said that the artist's choice of songs was not a completely fortunate one, but her singing was a display of unusual art wedded to great charm and

a sense of the dramatic significance of her pieces which she managed to retain even after her part of each one was completed. In other words, she did not step out of the picture until the last note. One cannot go into detail without going too much into detail. Suffice it to say that it was an afternoon of the sort of singing of which we have far too little.

There were many recalls, encores after each group and at the close of the program. H.

**Robert Goldsand's Second Recital**  
Robert Goldsand, pianist. (T. H.) Nov. 16, evening.

Two Impromptus ..... Schubert  
Invitation to the Dance ..... Weber  
Two Songs Without Words; Rondo Capriccioso ..... Mendelssohn  
Rondo in E Flat Major ..... Hummel  
Toccata ..... Czerny  
Nocturne in B Flat Major ..... Field  
Novelette: Traumeswirren ..... Schumann  
Sonata in B Flat Minor ..... Chopin  
Elegie; Eroica; Feux Follets; Mazurka Brilliant ..... Liszt

Mr. Goldsand's program speaks for itself. His playing of it was masterly in every way. The romantic music was given in a singularly apt reproduction of the style of the time and never thundered out. In other words, balance was cleverly maintained. In the Czerny Toccata, a work of extreme difficulty, technical display was united to real musicianship. A repetition of this was demanded. The Field Nocturne, parent of Chopin's works with the same title, was a delightful bit of old-world melody. The Chopin Sonata and the Liszt works were all superbly played. D.

**First Plaza Musicales**  
The first of the season's Artistic Mornings at the Plaza was given on Nov. 17, by Richard Crooks, tenor, and Richard Bonelli, baritone, both of the Metropolitan, and Gina Tennyson, soprano. Richard Wilens was accompanist for Mr. Bonelli, Philip Evans for Mr. Crooks, and Stuart Ross for Miss Tennyson.

Mr. Bonelli sang Dank sei Dir by Handel, and Largo al Factotum from The Barber of Seville for his first group. His second group contained Offering by Walter Golde, written for and dedicated to him, two Irish songs arranged by Herbert Hughes and two songs by John Alden Carpenter. He joined Mr. Crooks in a duet from La Forza del Destino as a finale.

Mr. Crooks's first number was Le Réve from Massenet's Manon. He later sang a cluster of songs in English. Miss Tennyson sang arias from Manon Lescaut and Turandot and English songs. There were numerous encores by all three artists as their singing found high favor with a large audience. H.

**Jacqueline Rosial in First Recital**  
Jacqueline Rosial, soprano. Celius Dougherty, accompanist. (T. H.) Nov. 17, evening.

Im Abendrot; Schafed; Liebe Schwebt auf allen Wegen; Erlkönig ..... Schubert  
Ich bin der Welt abhanden gekommen; Um Mitternacht ..... Mahler  
Au Pays où se fait la Guerre; L'Invitation au Voyage ..... Duparc  
La Belle au Bois; Une Jeune Fille Parle de Breville  
Air de l'Enfant (L'Enfant et les Sortilèges); Kaddisch ..... Ravel  
By a Lonely Forest Pathway; Symphony in Yellow ..... Griffes  
I Am Like a Remnant of a Cloud; Light, My Light ..... Carpenter

Mme. Rosial was heard last season with the Manhattan Symphony Orchestra. Her voice is a fine one, and her interpretative sense excellent. Several of her songs, such as the Mahler and the Duparc, require very finished singing from every point of view. The singer's feeling for phrase, always a test, was good and in many cases her voice compelled interest for its own sake. An appreciative audience was quick in expressing its pleasure and rewarded Mme. Rosial with consistent applause. J.

**Rosamund Birchby Presents Oriental Dance Program**

To the accompaniment of a phonograph in the wings, and occasional exotic music from the hands of Satyen Ghose on Oriental native instruments, Rosamund Birchby danced for the first time before a New York audience in the Barbizon Plaza on Nov. 17.

Miss Birchby gave ample evidence of the training that she has received on her recent tour through India, Java and other



Gudenberg, Berlin  
Poldi Mildner, Whose Debut Was a Red-Letter Occasion on the Piano Calendar

parts of the Far East. Her dancing was in no respect bound by routine, but followed the mood of the music as well as her own ideas. The program included native dances from Burmah, Java, Cambodia, India, Bali, Japan and China, each appearance revealing what one must take to be accurate and authentic costuming.

**Harriet Cohen Plays From Her Bach Book**

Harriet Cohen, pianist. (T. H.) Nov. 18, evening.

Eight pieces from the Bach Book: six Choral Preludes, an Andante and a Fantasia, transcribed, respectively, by William Walton, John Ireland, Constant Lambert, Arthur Bliss, Lord Berners, R. Vaughan Williams, Eugene Goossens and Arnold Bax.

Adagio in F Major; Andante in E Minor; Sonata in D Major ..... Haydn  
Intermezzo in C Sharp Minor; Intermezzo in E Major; Rhapsody in G Minor ..... Brahms  
Six Finnish Folk-tunes; The Birch Tree; Sonatina in A Major; Sonatina in B Flat Minor ..... Sibelius

The English pianist, opening her second season in this country, gave a program of mainly unusual features. The excerpts she made from the twelve Bach transcriptions by contemporary English composers that constitute her Bach Book revealed felicitous treatment of the Bach originals.

Miss Cohen, although obviously handicapped by indisposition at the outset of her program, played these pieces with a sensitive reaction to the essential spirit of each one and well-conceived tonal effects. The unfamiliar Haydn Adagio was given notably delicate treatment.

The Sibelius novelties were somewhat inconsequential, but the highly personal qualities of Miss Cohen's art enabled her to idealize the Finnish folk song miniatures. In giving extra numbers at the end she reached her highest standard of the evening in her own arrangement of a Bach chorale. C.

**Poldi Mildner Makes New York Debut**

Poldi Mildner, pianist. (T. H.) Nov. 19, afternoon.

Wanderer Fantasie ..... Schubert  
Sonata in B Minor ..... Liszt  
Seven Waltzes; Variations on a Theme by Paganini ..... Brahms  
Reflets dans l'eau ..... Debussy  
Suggestion diabolique ..... Prokofiev  
Octave Etude ..... Breitenfeld

Miss Mildner amazed her first New York audience by her exhilarating revelation of an extraordinary technical equipment that enabled her to surmount the most formidable difficulties with consummate ease, and by her unflinching endurance in so doing. Her temperamental flair for virtuosity frequently carried her away, but her playing was charged with a physical vitality to which her audience immediately reacted.

Some of her best work was done in portions of the Liszt Sonata, but the more musical depths were not reached. The difficulties of the Paganini-Brahms Variations (Continued on page 32)



## PETROUCHKA SCORE GIVEN BY GOOSSENS

### Cincinnati Symphony Orchestra Plays Entire Work for First Time

CINCINNATI, Nov. 20.—No finer piece of work has been done by the Cincinnati Symphony Orchestra since Eugene Goossens became its conductor than in the performances of Stravinsky's *Petrouchka*, heard at the fifth pair of concerts. *Petrouchka* had been played in part by the orchestra before, but this was the first time that the complete score had been given. Through Mr. Goossens's reading, the music emerged with a new clarity, an astringent humor and a graphic quality which had not been expressed in any former Cincinnati performance.

If *Petrouchka* had not been listed, the first Cincinnati hearing of the tone poem, November Woods, by Arnold Bax must have taken first honors, and this in spite of the fact that José Iturbi was the soloist and played Beethoven's Third Piano Concerto magnificently. The program opened with Schumann's Overture to *Genoveva*.

#### Bakaleinikoff Is Soloist

Vladimir Bakaleinikoff, first violinist and assistant conductor of the orchestra, was the soloist at concerts of the preceding week. He played a Vivaldi concerto for viola d'amore, and his own arrangement for viola and orchestra of Corelli's *La Folia* Variations. The program included a brilliant rendition of three movements from the Berlioz *Fantastic Symphony*, the Cincinnati premiere of Eppert's tone poem, *Traffic*, the Overture to *The Marriage of Figaro* and the First Slavonic Dance of Dvorak.

#### Noted Visitors Are Welcomed

Lily Pons gave the third recital in the Artist Series in Music Hall on Nov. 11, singing to an audience which filled every available seat in the auditorium and all the extra chairs which could be crowded on the stage. Ary van Leeuwen, flutist, assisted. Giuseppe Bamboschek was the accompanist.

Nelson Eddy's Cincinnati debut last season was one of the outstanding recitals given under the banner of the Matinee Musical Club, and this year the club brought him back for its initial program in the Hotel Gibson on Nov. 14. In a program of more than usual merit, Mr. Eddy again won complete approval. He was assisted by Theodore Paxson, pianist.

S. T. WILSON

#### Nikolai Orloff Returns for Tour

A passenger on the *Europa*, which arrived in New York on Nov. 17, Nikolai Orloff returned to America after an absence of two years to make an extensive tour. After opening his season in Boston, the pianist was scheduled to fly to Havana for two concerts under the auspices of the Sociedad Pro Arte Musicales. Visits to western centres come next on his list, and a New York recital in the Town Hall is arranged for Jan. 18.

## Ganz Heads Chicago Bohemians

CHICAGO, Nov. 20.—Rudolph Ganz, pianist, conductor, composer and educator, has been elected president of the Bohemians of Chicago for the forthcoming year.

The Bohemians, a fraternal and charitable organization, has occupied a prominent place in the artistic and social life of Chicago since its inception four years ago. Mr. Ganz is formulating plans for a benefit concert for the relief of needy musicians, to be given under Bohemians auspices at an early date. The concert will probably be the opening event in the reconstructed Auditorium Theatre.

Mr. Ganz recently completed an orchestral arrangement of his piano suite, *Animal Pictures*, composed for "children who want to grow up and grown-ups who can still be young," and will conduct this work in several cities in the course of the season. The suite consists of twenty short pieces.

Mr. Ganz will again tour this season with his National Chamber Orchestra, presenting classical works and modern novelties. As a pianist, Mr. Ganz will play a Mozart concerto on a program devoted to that composer in Englewood,



Rudolph Ganz, Whose New Orchestral Suite Is Called *Animal Pictures*

N. J., and will give recitals in Winston-Salem on Dec. 1 and St. Louis on Dec. 6, on the Civic Concert Service courses of those cities.

## Orchestra Concerts

(Continued from page 28)

dering over the years whether it was as uninteresting a piece as it appeared to be when Walter Damrosch performed it for the first time. It is late Sibelius—very typical.

Surprising, indeed, was it to find this so excellent a performance and that of the symphony, by far the easiest of the seven to do, so wanting in the very qualities that lend it an intense appeal. Mr. Koussevitzky was not in the vein here, making the first movement angular, lacking in cohesion, the slow movement cool and the finale choppy, save for an over-sentimentalization of the second theme which should be treated just the opposite way. But the performance of the scherzo was strikingly good.

A word to the wise: Sibelius converts are not made by playing a whole program of his music.

#### Carpenter's New Work Heard

Boston Symphony Orchestra, Serge Koussevitzky, conductor. Soloist, John Alden Carpenter, composer-pianist. (C. H.) Nov. 19, afternoon.

Symphony, No. 2 in D Major.... Brahms  
Patterns..... Carpenter  
(First Time in New York)  
Mr. Carpenter

Skyscrapers..... Carpenter

Placing Mr. Carpenter's earlier work after his new one was a cunning gesture on the part of Mr. Koussevitzky. It enabled the listener to observe two characteristics in the development of the composer—economy and mellowness. The *Patterns* are varied, colorful, whimsical, thoughtful and gay, they are sketched with a sure pen and are winning by their very unpretentiousness. Mr. Carpenter presided at the piano for the interesting obligato. *Skyscrapers* still impresses; its freshness and splendid use of the jazz idiom still hold good. Adelle Alberts, soprano, and Rulon Y. Robison, tenor, sang the incidental solos.

The Brahms received a very bright and an unusually sane performance. A large audience was very applaudive. Q.

Three Pianists Play for Young Folks  
New York Philharmonic-Symphony, Concert for Children and Young People. Ernest Schelling, conductor. Soloists, Olin Downes, John Erskine and Ernest Schelling, pianists. (C. H.) Nov. 19, morning.

Brandenburg Concerto in G Major.... Bach  
Concerto in D Minor for Three Pianos.... Bach  
Messrs. Downes, Erskine and Schelling  
Prayer of Thanksgiving..... Kremsner  
Fugue from String Quartet, Op. 59, No. 3  
Beethoven

The program was designed to illustrate the development of the concerto in the Eighteenth Century, Mr. Schelling appearing as conductor, pianist and lecturer. There were the usual pictures on the screen as well as thematic explanations. The Triple Concerto was exceedingly well done and was received with acclaim by the audience. The Prayer of Thanksgiving was sung lustily. D.

#### Manhattan Symphony Opens Season

Manhattan Symphony Orchestra, David Mannes, conductor. Soloists, Elsa, Greta and Maria Hilger, 'cellist, violinist and pianist. (W. A. B.) Nov. 20, evening.

Symphony in D Minor..... Franck  
Triple Concerto in G Major..... Beethoven  
The Misses Hilger  
Theme and Variations from Third Suite  
Tchaikovsky

The concert was the first of the season and the first given under Mr. Mannes's conductorship. The public rightly has an active respect for Mr. Mannes, whose contributions to the city's culture have steadily been important, and this particular audience was not slow to show him how much he is appreciated.

Throughout the evening, one sensed an earnest devotion to high ideals, a sincerity of purpose and a knowledge that were pro-



David Mannes Gave His First Concert as Conductor of the Manhattan Symphony in the Waldorf Astoria

ductive of admirable results. The orchestra's tone is firm and sonorous; greater variety in the matter of dynamics will doubtless be achieved as the season progresses. The symphony had strength, and the continuity of its meaning was well maintained.

There was a fine cohesion in the playing of the Misses Hilger, whose participation made possible the hearing of a work with which many concert-goers are unfamiliar. The Misses Hilger are excellent musicians; their style is clear-cut, their expression direct and unaffected. Mr. Mannes gave them splendid co-operation, and the audience enthusiastic applause.

In the Tchaikovsky work, which also was well received, the incidental solo of Michael Rosenker, concertmaster, was played with artistry. V.

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## BALTIMORE ENJOYS DIVERSIFIED LISTS

### Artists Give Pleasure in Con- certs of Fine and Varied Character

BALTIMORE, Nov. 20.—Hilda Burke, Baltimore soprano, whose successes as a member of the Chicago Civic Opera and in other fields have stirred local pride, appeared in a recital at the Lyric Theatre on Nov. 9 under the auspices of the Woman's City Club. Miss Burke was greeted with great warmth when she came before the audience; and as she proceeded with her program, each item being delivered with purity of tone and showing a mature style, enthusiastic approval increased. Gustav Klemm, local composer, was represented by The Star of Heaven, dedicated to the singer. Virginia Castelle accompanied.

Malipiero's Stornelli e Ballate was featured at the concert given by the Gordon String Quartet as the second event of the Peabody Conservatory of Music series. Jacques Gordon, Ralph Silverman, Paul Robyn and Naum Benditzky played this composition with skill. It was placed between works of Haydn and Schumann on their list.

Alexander Sklarevski, pianist and member of the faculty, demonstrated his technical mastery and musical understanding at the third Peabody concert on Nov. 11. His program contained Chopin preludes, the Bach-Busoni Organ Prelude and Fugue in D Major and other pieces. The audience demanded many encores.

#### Costume Recital Opens Series

The Baltimore Music Club, of which Mrs. Martin W. Garrett is president, began its season with a costume recital by Elizabeth Gutman, soprano, at the Hotel Emerson on Nov. 5. European folk songs and American melodies were artistically sung, with Cordero Plitt at the piano. Dr. George Boas, associate professor of philosophy at Johns Hopkins University, spoke on Music and the Layman.

The opening concert of the Bach Club, in Cadoa Hall on Nov. 2, introduced Harold Berkley, violinist, and

Marion Kahn (Mrs. Berkley), pianist, to a local audience. Their artistry was proved in a program by Bach, Brahms and Bloch. William L. Marbury, Jr., delivered an address.

Paul Claudel, French Ambassador, was guest of honor at the Woman's City Club when the Alliance Française gave its first program of the season on Nov. 12. Mlle. Chauveau, soprano, with Louis M. White at the piano, sang folk songs in a charming style.

Under the auspices of the Archdiocesan Commission of Music, the Vienna Sängerknaben was heard at the Lyric Theatre on Nov. 2. The program, under the direction of Dr. Georg Gruber, gave much pleasure.

FRANZ C. BORNSCHEIN

## CONSERVATORY ARTISTS APPEAR IN CINCINNATI

### Addresses Given by Herbert Witherspoon, Who Conducts Choir—Faculty Members Are Heard

CINCINNATI, Nov. 20.—Herbert Witherspoon, director of the Cincinnati Conservatory of Music, conducted the conservatory choir in its first concert of the season on Nov. 18. The Woodwind Ensemble, led by Frank Simon, assisted. Numerous clubs have heard addresses by Mr. Witherspoon. He spoke before the Rotary Club, the In and About Town and Gyro clubs, the Three Arts Club and the University Women's group, in addition to other societies.

A violin and piano program was given by Dr. Karol Lisznewski and Robert Perutz on Nov. 9, their program including the Sonata in B Minor of Respighi and Brahms's Sonata in D Minor.

Ellen Doud, assistant to Marian LaCour, teacher of dancing, has returned after completing scholarship work at the Albertina Rasch Studio in New York. She also studied in Ned Wayburn's studio.

The second students' recital took place on Nov. 15. Those participating were Jean Howe, Rosemary Cook, Ben Lowenthal, Fanchon Margolen, Charles Munger, Kathleen Somers, Elinor McCulloch, Virginia Morrison, Miriam Otto and Grace Woodruff.

A students' recital was also given on Nov. 19.

## GOLDSCHMANN GIVES MODERN NOVELTIES

### Concerts of St. Louis Symphony Bring Works by Hindemith and Dukas

ST. LOUIS, Nov. 20.—Two novelties were played at the St. Louis Symphony Orchestra concerts of Oct. 28 and 29 under the leadership of Vladimir Golschmann. They were the Overture to News of the Day by Hindemith and Dukas's Le Péri. Both received fine treatment and were welcomed by appreciative audiences. Other works on the beautifully balanced program were Siloti's arrangement of the Vivaldi Concerto in D Minor and Dvorak's New World Symphony.

Mischa Levitzki's skillful piano playing, plus the understanding conducting of Mr. Golschmann, made the third pair of symphony concerts memorable. Mr. Levitzki's contribution was a dazzling performance of the Concerto in G Minor by Saint-Saëns; and the audience was so clamorous at the second concert that he was forced to add three encores. Mr. Golschmann's honors were fairly won in a brilliant presentation of Mozart's Symphony in E Flat Major and a dramatic reading of Strauss's Till Eulenspiegel. Beethoven's Coriolanus Overture was the curtain raiser.

Four symphony concerts will be heard by students in the public schools,

according to a statement made by John Rush Powell, assistant superintendent of the Board of Education. The first concert is to be given on Dec. 14.

The opening concert of the Civic Music League on Nov. 1 was given by Paul Kochanski, violinist, accompanied by Pierre Luboshutz. These two fine artists co-operated in a program of sufficient variety to please the most fastidious. Besides The Devil's Trill Sonata by Tartini and Mendelssohn's Concerto, there were compositions by Bach, Dohnanyi, Ravel, de Falla and the soloist's own Flight, which had to be repeated.

Lawrence Tibbett was the first recitalist appearing in the new Artists' Series, which is under the management of J. H. Thuman of Cincinnati, with Alma Cueny as associate. Singing in the Odeon on Nov. 4, Mr. Tibbett again demonstrated his great versatility in a magnificent program of French, German and Italian works and groups in English. He was admirably assisted by Stewart Wille, accompanist.

Sascha Gorodnitzki, pianist, gave a concert under the auspices of the Schubert Memorial Association on Nov. 6 in the residence of Mrs. George Niedringhaus. His program included works by Scarlatti, Beethoven, Brahms, Chopin, Prokofieff, Rachmaninoff and Schumann.

SUSAN L. COST

## New York Concerts

(Continued from page 30)

tions were met with baffling unconcern and brilliance, and the performance of the Prokofieff piece accorded with its title in its fiery abandon.

The younger newcomer is endowed beyond doubt with unusual musical talent.

#### Kreisler Acclaimed Again

Fritz Kreisler, violinist. Carl Lamson, accompanist. (C. H.) Nov. 20, afternoon.

Concerto in C.....Vivaldi  
Three Choral Preludes:  
Christ lag in Todesbanden.....Bach  
Der Tag, der ist so freudereich.....Bach  
Es ist ein Ros entsprungen (Transcribed by A. Walter Kramer).....Brahms  
Sonata in G Minor (for Solo Violin).....Bach  
Romance in F.....Beethoven  
Rondo in D Major (Transcribed by Carl Friedberg).....Schubert  
Lotusland (Transcribed by Fritz Kreisler).....Cyril Scott  
Shepherd's Madrigal.....Kreisler  
Gypsy Caprice.....Kreisler

Again the great player gave of his deeply human art and carried his audience with him. Of all old Italian concertos this one of Vivaldi is almost the most treasurable, melodically alluring and rhythmically fetching. The glorious slow movement, an elegy of subjective feeling, was the highest point in an afternoon of supremely poetic playing, listened to with a hush that spoke eloquently for the audience's reception of the composer's message.

The group of choral preludes by Bach and Brahms was a new item on a Kreisler program and was completely successful, followed by a glowing exposition of the Bach solo sonata.

At the close there were extras, among them the player's own transcription of the Tune from County Derry, his Schön Rosmarin, Rondino on a Beethoven Theme and an unfamiliar manuscript piece in the style of a nocturne.

#### Harold Bauer Gives First Recital of Season

Harold Bauer, pianist. (T. H.) Nov. 20, afternoon.

Two Choral Preludes.....Bach-Busoni  
Variations in F Minor.....Haydn

Presto from String Quartet, Op. 33, No. 2 Haydn-Bauer  
Sonata in A Minor.....Mozart  
Adagio from Sonata, Op. 106.....Beethoven  
Polonaise in C Minor; Etude in A Minor, Op. 25, No. 4; Etude in C Sharp Minor, Op. 10, No. 4.....Chopin  
Fantasy Piece in A Flat.....Schumann  
Impromptu in F Minor.....Schubert  
Ballade, Edward; Capriccio, Op. 76, No. 5 Brahms  
La Cathédrale Engloutie; L'Isle Joyeuse Debussy

High lights were Mr. Bauer's reflective reading of the Adagio from Beethoven's Hammerclavier Sonata, the infectious humor and crisp, clean-cut playing of his own arrangement of the Haydn Presto, the significant coloring and dramatic power with which the Edward Ballade was invested and the brilliance and élan brought to Debussy's L'Isle Joyeuse. Noteworthy performances were given likewise of all three Chopin pieces.

On the other hand, the Haydn Variations and the Mozart Sonata suffered slightly from a minimum of nuance in an apparent effort to keep them within the

(Continued on page 33)

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## Concerts In New York

(Continued from page 32)

framework of their period. Among the extra numbers, the pianist's own transcription of the Bach Chorale, Jesu, Joy of Man's Desiring, stood out as one of the finest moments of the afternoon. There was a very large and clamorous audience.

### Rosalie Heller Ensemble at the Barbizon

The Rosalie Heller Ensemble, Rosalie Heller Klein, pianist; Miriam Seelig, soprano; Helen Vogel, violinist, was heard at the Barbizon on the afternoon of Nov. 20. The ensemble began the program with Reinecke's Frühlingsblumen and Leroux's Le Nil. Miss Vogel then played the Beethoven Romanza, Op. 50, and Miss Seelig gave a group of songs by Brahms, Branscombe, Massenet and Zimbalist. Miss Vogel played pieces by Lalo and Sarasate and the concert ended with works by Gounod and Weil given by the ensemble.

### Martha Graham Dances

Martha Graham, whose dancing is always a feature of the Terpsichorean aspect of New York's season, gave a recital in the Guild Theatre on the afternoon of Nov. 21.

Miss Graham is an expert in the art of expression as applied to the dance. Her numbers were all of a high degree of excellence and, in their field, would be difficult to surpass. A Dithyrambic, to music by Aaron Copland, was an outstanding number, and a group of Primitive Mysteries was beautifully conceived and effectively executed. A crowded audience applauded with enthusiasm. Louis Horst supplied the musical accompaniment.

### Jeannette Ysaye Makes Debut

Jeannette Ysaye, violinist. Anton Rovinsky, pianist. Emmanuel Bay, accompanist. (T. H.) Nov. 20, evening.

Concerto in D Minor.....Bruch  
Fantaisie.....Ysaye  
Sonata for Violin and Piano.....Franck  
Mme. Ysaye and Mr. Rovinsky  
Lointain Passé.....Ysaye  
Preislied from Die Meistersinger

Polonaise in D Major.....Wienawski

Mme. Ysaye, although an American, comes with the glamor of her famous husband's name and she paid him the tribute of doing her best playing in his Fantaisie, which was written for and dedicated to her before their marriage. The work is one of considerable difficulty, but its technical effects were all well projected by the player. The final group of small pieces was also well played.

### Basil Gauntlett and Ruth Kemper

Basil Gauntlett, pianist, of the faculty of Stephens College, Columbia, Mo., assisted by Ruth Kemper, violinist, gave the second of the concert series, Music Through the Ages, at the Barbizon Plaza on the evening of Nov. 9. Miss Kemper was accompanied by Francis Moore.

Mr. Gauntlett established himself as a pianist of high attainments in the Handel-Brahms Variations and was heard in groups of works by Chopin and Liszt, achieving a distinct success.

Miss Kemper, whose excellent playing is familiar to New York audiences, sustained her reputation for musicianship of a high order in an arrangement by Ysaye of a Pasquali sonata and also played works by Chausson and Wienawski.

## Other Concerts

MARCEL HUBERT, 'cellist. Dr. Alexander Russell, accompanist. Wanamaker Belmaison, Nov. 7, afternoon. Boccherini Concerto and classic and modern pieces well played.

EDWARD FRENCH, pianist; EMILY FRANZ, violinist; Doris Bolvig, accompanist. Wanamaker Belmaison, Nov. 11. Well-chosen program of more or less familiar works well interpreted.

LASZLO DORTSAK, tenor; Emmy Kovacs, accompanist. (B. P.) Nov. 15, evening.

Old Italian songs, a Schubert group and more modern numbers, also arias from L'Arlesiana, La Bohème and Hiawatha. Good singing and interpretations above the average.

SIDNEY SCHACHTER, pianist. (R. H.) Nov. 15, evening. A Chopin group, the Liszt B Minor Sonata and pieces by Mendelssohn, Debussy, Paderewski and Stojowski ably presented.

BERNICE KAMSLER, diseuse; Elsa Fiedler, accompanist. (R. H.) Nov. 16, evening. Interesting program well presented in costume, of folk songs of France, England and Germany.

CLAIRE ROSS and ALICE GRISSELLE, pianists. HELEN YOUNG, soprano. Wanamaker Belmaison. Nov. 18, afternoon. Program of two-piano pieces and songs largely by American composers.

## Passed Away



Louis R. Dressler

As reported in MUSICAL AMERICA for Nov. 10, Louis R. Dressler, organist and composer of church music, died in New York on Nov. 8. He was born in this city in 1861, and studied with his father, William Dressler, who was well known as a composer and organist. At the age of sixteen he began his career with a church position, subsequently becoming organist of the Fifth Avenue Baptist Church in New York and of churches in suburban centres. His tenure of office in All Saints Unitarian Church, New York, continued for sixteen years, and he had been organist of the Rubinstein Club since its inception more than forty years ago.

As an accompanist, Mr. Dressler had appeared with Lilli Lehmann, Lillian Blauvelt, Maud Powell, Victor Herbert, Hans Kronold and other artists. For more than forty years he was associated with Chas. H. Ditson & Co., and in 1897 received the honorary degree of Doctor of Music from Hope College, Michigan.

Mr. Dressler was a charter member of the Manuscript Society, a founder of the American Guild of Organists, a member of the National Association of Organists and of The Bohemians, and secretary of the Musicians Club. He was one of the editors of The World's Best Music.

In 1884 Mr. Dressler married Jeanne Eloise Ayers of Brooklyn, who died in 1907. One son survives.

### Robert Foresman

Robert Foresman, one of the founders of the Chicago firm of publishers, Scott, Foresman & Co., died in the New York Hospital on Nov. 9 as the result of a heart attack.

Mr. Foresman was born in Mount Bethel, Pa., in 1856, and graduated from Lafayette College in 1879. In recent years he devoted his time to the advancement of music teaching in primary and high schools throughout the country. He compiled and arranged several anthologies

of songs for group singing known as the Foresman Series used in the public schools in New York and elsewhere. One of Mr. Foresman's earlier publications was a series entitled Books of Songs, which was issued in seven volumes. This was followed by another anthology called The High Road of Song. He was also editor of the Eleanor Smith Series, and of the Modern Music Series.

### Mrs. Mary Averell Harriman

Mrs. Mary Averell Harriman, widow of Edward H. Harriman, railroad magnate and financier, and founder of the American Orchestral Society, now the National Orchestral Association, died on Nov. 8.

Mrs. Harriman, who was Mary Williamson Averell, was born in New York, July 23, 1851. She married in 1879. Mr. Harriman died in 1909.

Besides many philanthropies and gifts to educational institutions, Mrs. Harriman made a generous annual donation to the New York Philharmonic-Symphony. She was honorary chairman of the Young People's Concerts of the orchestra and also a member of the board of directors.

### Jose Lasalle

MADRID, Nov. 10.—Jose Lasalle, conductor, died suddenly as he was conducting a concert here last month.

Mr. Lasalle was born in Madrid in 1876 of a French father and a Spanish mother. He studied in Munich under Reger and Thuille and led the Kaim concerts in the Bavarian capital. Shortly before the war Mr. Lasalle went to America. He returned to serve in the French Army, but was rejected. He then went to Russia to conduct French opera, returning to Madrid on the outbreak of the Russian Revolution. He was an ardent protagonist of Mahler and Bruckner.

### Jan Marak

PRAGUE, Nov. 10.—Jan Marak, teacher of violin at the State Conservatory here, died recently.

Mr. Marak had been a member of the conservatory faculty since 1897. Among his pupils who became prominent was Vasa Prihoda, who toured America about a decade ago. Mr. Marak edited and arranged many violin pieces and wrote a work on violin teaching. His brother, Ottokar Marak, tenor, was at one time a member of the Chicago Civic Opera Company.

### Clinton Scollard

NEW MILFORD, CONN., Nov. 20.—Clinton Scollard, one of America's prominent poets, died here yesterday. Mr. Scollard was born in Clinton, N. Y., Sept. 18, 1860. He graduated from Hamilton College in 1881, and after study at Harvard and Cambridge, England, he became professor of English literature at his alma mater, where he remained from 1888 to 1896, and again for a few years from 1916.

Mr. Scollard's first book of verse, Pictures in Song, was published in 1884. He subsequently put out numerous other volumes. Many of his poems were set to music, two of the best known being To You, by Oley Speaks and C. B. Hawley, and Sylvia, by Mr. Speaks.

### Albert Hildebrandt

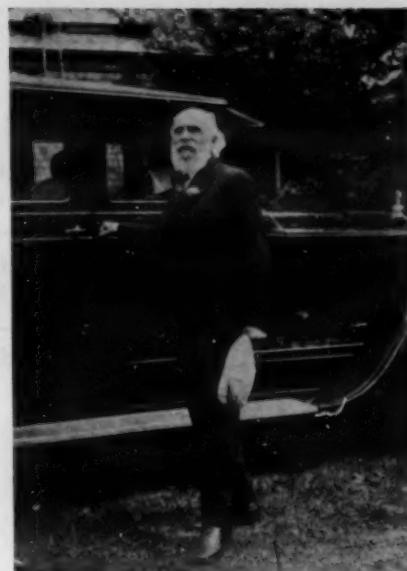
BALTIMORE, Nov. 20.—Albert Hildebrandt, who for thirty-six years had carried on the establishment for making violins originated by his grandfather in 1838, died on Nov. 17.

Mr. Hildebrandt, who was sixty-three years old, inherited the business from his father in 1896. Besides manufacturing violins, he had repaired valuable instruments for many famous artists.

### Helmuth C. Wilhelms

BALTIMORE, Nov. 20.—Helmuth C. Wilhelms, teacher of French horn at the Peabody Conservatory of Music, and at one time a player in Victor Herbert's orchestra and also in Sousa's Band, died here on Nov. 16.

Mr. Wilhelms is survived by his widow, who was formerly Edith Martynne, and by two daughters.



Frederick E. Bristol

Frederick E. Bristol, one of the country's patriarchal singing teachers, died at his home on Nov. 11, exactly one week after his ninety-fourth birthday. He was ill only a few days.

Mr. Bristol was born near Brookfield, Conn., Nov. 4, 1838. He had no musical training whatever, and until he was twenty-five had worked as a telephone operator and as a salesman. He sang in a local church choir and his first pupil was a girl who had heard him sing and begged him to teach her. More pupils came and he gave up his other work to devote himself to teaching. Shortly after, Mr. Bristol moved to New Haven, and in 1867, to New York, taking a studio in Forty-Third Street between Seventh and Eighth Avenues, then the outskirts of the city.

His fame as a teacher grew so rapidly that a few years later he was invited to coach in the opera school in Coburg, Germany. He continued teaching there annually for twenty years, then transferred his summer activities to Harrison, Me., where the permanent residents built and presented to him the studio which he used until he left there a few weeks before his death.

Among Mr. Bristol's eminent pupils were the late Evan Williams, Ericsson Bushnell, Olive Fremstad, who was for two years accompanist in his studio, Blanche Duffield, Alice Nielsen, Marie Sundelius, Myrna Sharlow and Martha Attwood. Lillian Nordica also consulted him frequently. His grandson, of the same name, is a well-known pianist.

### Marie Withrow

SAN FRANCISCO, Nov. 20.—Marie Withrow, a prominent voice teacher and author of books on singing, died here on Nov. 2.

Miss Withrow was born in Iowa but spent her childhood in this city. Her voice training was received under Heinrich Porges, a pupil of Lamperti, and she afterwards taught for many years in London. Among the well-known persons who studied with her were Antoinette Sterling, Teresa del Riego and Marie Tempest.

About 1900, she returned to San Francisco and besides her teaching wrote Some Staccato Notes for Singers and The Liberation of the Voice.

### Frank Hamilton Beebe

BOSTON, Nov. 20.—Frank Hamilton Beebe, trustee of the New England Conservatory of Music and a well-known patron of music, died here today. Mr. Beebe was born in Boston, June 5, 1853.

### Carl Schütze

LOS ANGELES, Nov. 20.—Carl Schütze, formerly harpist in the New York Philharmonic-Symphony Orchestra, died suddenly here on Nov. 15. Mr. Schütze, who was fifty-two years old, had been suffering from a nervous breakdown. He had come here from New York about a fortnight ago.



# Virginia Builds Singing Tower as War Memorial

**Carillon Rings Out from Altitude of 466 Feet Above Sea Level—Structure Is Highest in State Capital—Representatives of Fourteen Allies are Present to Hear Inaugural Recital Played by Anton Brees—National Melodies Contained in Weekly Programs**

RICHMOND, VA., Nov. 20.—It has frequently been said that the carillon is the most democratic of musical instruments, and it therefore seems peculiarly fitting that Virginia should have chosen a singing tower for her War Memorial. It rises to a height of 240 feet, and when measured from sea level reaches an altitude of 466 feet, the highest structure in the Capital of Virginia. This great height is important from the standpoint of tonal clarity and also for distance—the carrying capacity of the tones of the bells.

However, in spite of their power in resounding over long distances, the bells are never a noisy imposition upon passers-by. Some carillons assert themselves vigorously in an advertising sort of way, but the bells that ring across Byrd Park by the James River are compelling, inviting. They never pursue.

Representatives of fourteen among twenty-four World War Allies, together with thousands of eager Virginians, were present at the inaugural recital on Oct. 15. Anton Brees, the famous Belgian carillonneur, was at the clavier, and ever since has given two programs each week. These will be continued until Thanksgiving. In his programs Mr. Brees has never failed to include some national melody—Luther's German chorale tune, a Schubert or Grieg song, a Welsh or Irish air that has been sung through the centuries. It is music especially suited to the bells; and that is why we think of the carillon as a democratic instrument, a fitting War Memorial.

## Individual Transcriptions

Every carillonneur must make his own arrangement of the music he plays. As Mr. Brees puts it, the carillon has a language without a literature, for published scores are extremely limited, and transcriptions made by every great carillonneur are rarely of any use to anyone but the transcriber himself. Mr. Brees's scores, for example, are mere skeletons, suggesting to him a wealth of ideas which materialize while he is playing.

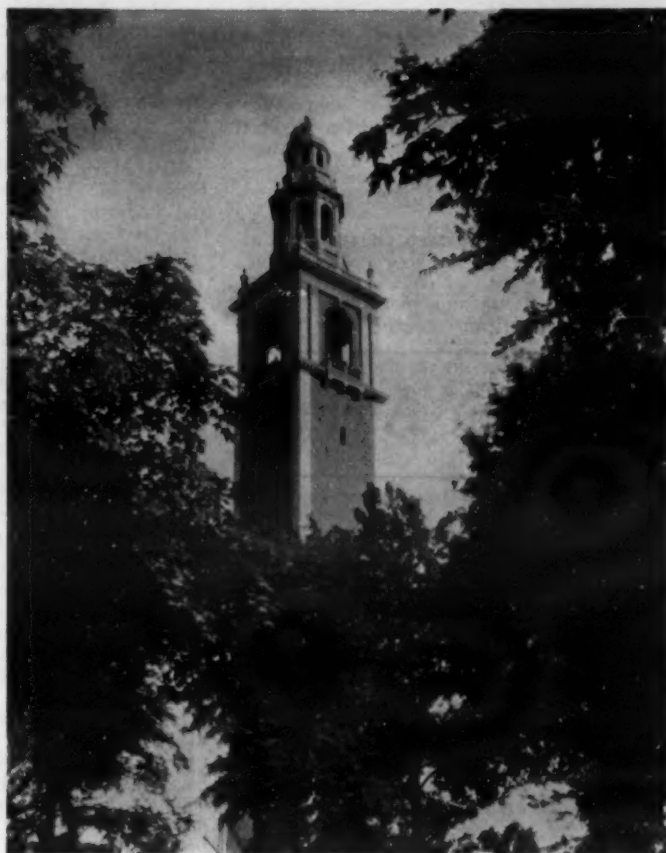
The peculiar quality of the carillon lies in the fact that each bell has five overtones. These overtones come so amazingly to the foreground that tonality is decidedly weakened, and we find ourselves listening to an instrument that lends itself naturally to polytonal writing. A dominant seventh chord seems to change miraculously to a minor ninth, and the result gives a sense of unsubstantial dissonance with its strangeness and beauty. When considered from a polytonal point of view, it would seem that there are unlimited potentialities of adding a literature to the carillon language.

## A Moving Experience

The common belief that polytonal music may be intellectually satisfying but emotionally negative, is swept away by the carillon bells. Chopin's Funeral March, which Mr. Brees played at the dedication ceremony and again on Armistice Day, was a deeply moving ex-

The Singing Tower Which Is Virginia's War Memorial and the Tallest Structure in Richmond. Thousands Attended the First Recital and Heard Bells of Remarkable Clarity Resound Over Long Distances

Sixty-six Bells Are Contained in the Tower, and the Establishment of This Memorial Is Regarded as an Achievement of Particular Significance in the State



perience to many listeners. Without a doubt the carillon, with its sixty-six perfectly tuned bells, is the most significant thing that has ever happened to Virginia in a musical way.

The people of Virginia anxiously wonder who will be the carillonneur between the end of November and the early spring, when Mr. Brees will return for a period. There is an electrical attachment by which the bells can be played, but the tones are then harsh and flat, with none of the warm

color that a skilled carillonneur is able to give them. Mr. Brees is optimistic about the problem, for he thinks that it is far better to have certain seasons for carillon concerts than to have recitals at regular intervals year in and year out. He believes that in this way we will keep the freshness of our enthusiasm, which might otherwise be dulled; and he reminds us once again that the Virginia carillon is too lovely a thing ever to be taken for granted.

MATE B. BRANCH

## LONDON'S MUSICAL ACTIVITIES

(Continued from page 5)

London are having a well-deserved success. In *The Du Barry at His Majesty's Theatre*, Anny Ahlers, a young German actress, has made the production a personal success. She arrived without a word of English and now sails through her part with the greatest ease and charm. Allowing for the fact that nothing pleases a London audience so well as a broken English accent, Miss Ahlers deserves her success; for she is an artist who uses her abundant vitality (of which her red hair is an expressive symbol) with intelligence. As a singer, she still has something to learn, but with a voice like hers it will be worth learning. I shall not be surprised to see her snapped up by a big film company, for she could play all the Garbo and Dietrich parts without turning a single one of those red hairs.

The other play is *Casanova* which Erik Charell has produced for Sir Oswald Stoll at the Coliseum. Charell has never done anything to equal this for ingenuity, speed, original spectacular effects and, above all, stage lighting. But my object in calling attention to the production is not so much to praise the producer as to call attention to the success of a singer who but yesterday was a student. Charles Mayhew in the title role has all the assets of good looks, good bearing and attractive personality and at the same time a baritone voice

which is as admirably produced as it is beautiful in quality. In these days when we hear on all sides of the dearth of good singers, it is a pleasure to salute Mr. Mayhew's achievement. (Incidentally, he plays the role every afternoon while at the evening performance it is played by Arthur Fear who has a number of Covent Garden successes to his name.)

That the music hall world welcomes good singing on occasions is shown by the success of Paul Robeson, the Negro singer, at the Palladium. An audience that can appreciate his naive, unaffected, intensely sincere art on the one hand and the ultra-sophisticated "hot" trumpeting of Louis Armstrong on the other, is at least open-minded. The Palladium public is that. And for good reason. It has been thoroughly well-trained by a management that has the motto: "Anything that is the best of its kind." This looks as if Sir Thomas Beecham and the London Philharmonic Orchestra had a chance! And it would not surprise me in the least to find them at the head of the bill one of these days. Wagner filled that position at the Coliseum a few years ago.

Robert Steel, tenor of the Philadelphia and Chicago opera companies, is now under the management of Richard Copley.

## CLUBS' CONVENTION HELD IN PORTLAND

**Maine Federation Assembly Is Continued Over Three Well-filled Days**

PORTLAND, ME., Nov. 20.—A successful three-days convention of the Maine Federation of Music Clubs was held late in October when that organization met in annual session in the Lewiston-Auburn. The entire slate of officers was re-elected as follows: Mrs. Guy P. Gannett, Cape Elizabeth, president; Mrs. S. Merritt Farnum, Lewiston, and Mrs. Cleveland Towers, Houlton, vice-presidents; Mrs. E. F. Berry, Rockland, vice-president and historian; Mrs. George F. Gould, Portland, recording secretary; Mrs. Charles P. Carroll, Portland, corresponding secretary; Caroline F. Chase, Augusta, treasurer, and Mrs. Creighton W. Stanwood, Millinocket, auditor.

Delegates and guests gathered for a buffet supper and frolic in the studio of the Philharmonic Club on the evening preceding the official opening. The next day was given over to senior activities, with an evening concert in which choruses from various parts of the state took part. The assisting artist was Pierino Di Blasio, violinist, of Boston. The closing day was given over to the junior department, which presented a well arranged and varied program under the direction of Louise H. Armstrong of Portland, state junior counselor.

For the last two seasons the conventions have been held in the fall, but it was voted to return to the former schedule and to meet next spring in Augusta.

## Organizations Are Active

The past few weeks have seen the resumption of activities by various musical organizations, with plans for the season's club programs completed. These societies include the Marston Club, Mrs. Gerald P. Clifford, president, which meets once a month for study and a musical program; the MacDowell Club, of which Mrs. George F. Gould is president, with meetings held twice a month, and the Kotschmar Club, Fred Lincoln Hill, president, holding meetings once a month.

Public recitals are given fortnightly by the Portland Rossini Club which opened its sixty-first season on Nov. 3. Julia E. Noyes is president; the program committee is headed by Mrs. Charles P. Carroll. In addition to regular Thursday morning recitals, the Rossini Club sponsors an artist's concert this year, presenting the Marianne Kneisel String Quartet on Nov. 16. Among other organizations to be heard in public is the Polyphonic Society, which presents one or two recitals during the year, with Alfred Brinkler conducting. Mrs. George F. Gould is president, and Mrs. Earle C. Rundlette, accompanist.

AROLYN W. JOHNSON

## New York Matinee Musicale Meets

The first informal closed meeting of the season of the New York Matinee Musicale, Rosalie Heller Klein, president, was held on Nov. 2 at the residence of Eleanor Matson. Besides the Rosalie Heller Ensemble, consisting of Mrs. Klein, pianist; Miriam Seelig, soprano, and Helen Vogel, violinist; Hunter Sawyer, tenor, was heard. Gena Branscombe was chairman, and Minabel Hunt accompanied.